

# FLAMENCO

## 200 EJERCICIOS PARA GUITARRA FLAMENCA

200 Exercises for  
Flamenco Guitar

*Juan Lorenzo*



*Serie Didáctica  
Instructional Series*



## PRÓLOGO

Este libro contiene los fundamentos técnicos de la guitarra flamenca, es necesario analizar todos los ejercicios realizándolos lentamente, con una práctica constante hasta conseguir una gran habilidad en su ejecución.

Además, en nuestros días, la guitarra flamenca ha conseguido un alto grado de evolución gracias a los aportes técnico-artísticos de intérpretes como Paco de Lucía, Manolo Sanlúcar, Serranito, etc. por lo que es necesaria una buena preparación para poder afrontar todas las dificultades de un arte tan rico y fascinante.

## PROLOGUE

*This book contains the basic techniques for playing flamenco guitar. All the exercises should be done slowly, practicing constantly to develop skill in playing.*

*Flamenco guitar today has evolved considerably because of the technical and artistic contributions from musicians like Paco de Lucía, Manolo Sanlúcar, Serranito and others. Good preparation is required to master all the difficulties of this rich and fascinating art.*



**JUAN LORENZO**

San Francisco War Memorial & Performing Arts Center, USA (19 abril / April 2008)



## BIOGRAFÍA DE JUAN LORENZO

Nacido en Italia, de origen español. Guitarrista flamenco que ha alcanzado, por méritos propios, un lugar privilegiado en el panorama flamenco europeo. Completó sus estudios musicales en Sevilla con Mario Escudero y Miguel Pérez, tocando también en los tablaos más selectos de la ciudad.

En sus veinte años de carrera artística ha ofrecido más de 2000 conciertos colaborando con algunos de los más prestigiosos artistas internacionales de flamenco, como los guitarristas José Luis Postigo, Víctor Monge "Serranito", Manitas de Plata, Merengue de Córdoba, Oscar Herrero, con los cantaores José de la Tomasa, Carmen Sánchez, Felix de Lola y Javier Hidalgo, con los bailarines José Greco, Antonio Márquez, Joaquín Grilo, "El Junco", Juan Ortega, Joaquín Ruiz, Miguel Ángel Espino y Carmen Reina, y los artistas pop Andrea Bocelli, Mario Reyes de "Gipsy Kings", Jethro Tull, Tony Esposito, Gianni Morandi, Al di Meola y Pino Daniele.

En 1996 Juan Lorenzo fundó su propia compañía de flamenco llamada "Flamenco Libre" ofreciendo varias giras por Italia, España, Francia, Inglaterra, Alemania, Suiza, Ex-Yugoslavia y Túnez, tocando al mismo tiempo como solista en dúo con el guitarrista clásico Flavio Sala y con orquestas por Europa, Estados Unidos y Rusia. Un año después tomó parte en la grabación del vídeo "La Feria de Abril", promocionado por una de las más famosas instituciones de flamenco, la Fundación Cristina Heeren de Sevilla, haciendo una gira por Europa.

Su interés por la enseñanza del flamenco le ha llevado a escribir numerosos ensayos, libros y métodos de flamenco, así como también varias grabaciones distribuidas por Europa, Estados Unidos y Japón, lo que lo convierte en uno de los profesores de flamenco más solicitados tanto dentro de Italia, como fuera de esta.

Juan Lorenzo toca guitarras de Conde Hermanos (España) y Camillo Perrella (Italia).

## BIOGRAPHY'S JUAN LORENZO

Born in Italy of Spanish parents. A flamenco guitarist who by his own merits has earned a privileged place on the European flamenco scene. He studied music in Seville under Mario Escudero and Miguel Pérez and played in the city's most select tablaos.

In twenty years of performing he has given over 2000 concerts, collaborating with some of the most prestigious international flamenco artists, such as guitarists José Luis Postigo, Víctor Monge 'Serranito', Manitas de Plata, Merengue de Córdoba and Oscar Herrero; singers José de la Tomasa, Carmen Sánchez, Felix de Lola and Javier Hidalgo; dancers José Greco, Antonio Márquez, Joaquín Grilo, El Junco, Juan Ortega, Joaquín Ruiz, Miguel Ángel Espino and Carmen Reina; and pop artists Andrea Bocelli, Mario Reyes of the Gipsy Kings, Jethro Tull, Tony Esposito, Gianni Morandi, Al di Meola and Pino Daniele.

In 1996, Juan Lorenzo founded his own flamenco company, called Flamenco Libre, and performed in tours in Italy, Spain, France, England, Germany, Switzerland, the former Yugoslavia and Tunisia. He also performed as a soloist, in duos with classical guitarist Flavio Sala and with orchestras in Europe, the United States and Russia. The following year, he took part in recording a video entitled La Feria de Abril, promoted by one of the most famous flamenco institutions, the Cristina Heeren Foundation of Seville, and performed in a European tour.

His interest in teaching flamenco has led him to write numerous essays, books and flamenco methods and made several recordings distributed in Europe, the United States and Japan, which has made him one of the most sought-after flamenco teachers in Italy and elsewhere.

Juan Lorenzo plays guitars made by Conde Hermanos (Spain) and Camillo Perrella (Italy).





## **JUAN LORENZO**

Tchaikovsky Concert Hall (Moscú / Moscow, 30 marzo / March 2008)

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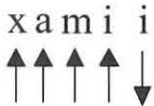
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**- SIMBOLOGIA DE LA MUSICA FLAMENCA -**  
**- SYMBOLS USED IN FLAMENCO MUSIC -**



Rasgueado con el dedo índice de la mano derecha  
*Rasgueado with the index finger of the right hand*



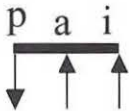
Rasgueado en cinquillo con los dedos "meñique - anular - medio - índice"  
*Rasgueado in quintuplets with the little, ring, middle and index fingers*



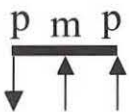
Rasgueado en semicorcheas con los dedos "anular - medio - índice"  
*Rasgueado in sixteenths with the ring, middle and index fingers*



Rasgueado con los dedos "anular - medio" juntos  
*Rasgueado with the ring and middle fingers together*



Rasgueado en tresillo con los dedos "pulgar - anular - índice"  
*Rasgueado in triplets with the thumb, ring, and index fingers*



Rasgueado en tresillo con los dedos "pulgar - medio - pulgar"  
*Rasgueado in triplets with thumb, middle finger, thumb*



Rasgueado con el dedo pulgar  
*Rasgueado with the thumb*



Golpe sobre la tapa con el dedo anular  
*Finger tap on the soundboard with the ring finger*



Golpe sobre la parte alta de la tapa, junto con los bajos, con el dedo medio o índice  
*Finger tap at the top of the soundboard together with base notes, with middle or index finger*



Dedo meñique de la mano derecha  
*Little finger of the right hand*

## 1) USO DEL PULGAR

### 1) USING THE THUMB

El pulgar en la guitarra flamenca es de fundamental importancia, es necesaria una correcta aplicación debido a que en todas las piezas este dedo realiza una acción primaria.

La técnica usada es casi siempre la del toque apoyado con una pequeña rotación del pulso.

*The thumb is vitally important in playing flamenco guitar. It must be used correctly because its action is fundamental in all pieces. The technique most commonly used is the rest stroke with slight rotation of the wrist.*

Examinamos los siguientes puntos:

*Let's look at the following points:*

- I) ESTUDIO DE TRESILLOS, SEMICORCHEAS, CINQUILLOS Y DOBLES TRESILLOS O SEISILLOS  
*Studies with triplets, sixteenths, quintuplets, and sextuplets*
- II) ESTUDIO DEL ARPEGGIO CON EL PULGAR  
*Arpeggio studies with the thumb*
- III) TÉCNICA DEL PULGAR REPETIDO  
*Repeating thumb technique*
- IV) TÉCNICA DEL PULGAR / ÍNDICE  
*Thumb / index technique*
- V) TÉCNICA DEL ALZAPÚA  
*The alzapua technique*

Nota: En los siguientes ejercicios usamos los acordes de MI y de FA, lo importante es concentrarse en la mano derecha.

*N.B. The E and F chords are used in the following exercises. Concentrate mainly on the right hand.*

### ( TÉCNICA FUNDAMENTAL DEL PULGAR )

#### ( BASIC THUMB TECHNIQUE )

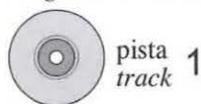
## I) TRESILLOS, SEMICORCHEAS, CINQUILLOS Y DOBLES TRESILLOS O SEISILLOS

### 1) TRIPLETS, SIXTEENTHS, QUINTUPLETS AND SEXTUPLETS

Practicar los siguientes ejercicios de pulgar con la técnica del toque apoyado utilizando cualquier progresión de acordes.

*Practice the following thumb exercises with the rest stroke using any chord progression.*

TRESILLOS  
*Triplets*



Ej. Ex. 1

MI (E) p

p

SEMICORCHEAS  
*Sixteenths*

FA (F)

etc.



## MI (E)

MI (E)

2/4

p

2 2 1 2 2 1 2 2 1 0 2 2 1 0 2 1 0 0 2 1 0 0

CINQUILLOS  
*Quintuplets*

3

etc.

## SEISILLOS

*Sextuplets*

Practicar sucesivamente el ejercicio nº1 a tresillos usando la técnica del golpe (□) del siguiente modo: 5 - 6 - 7....  
*Practice exercise 1 in triplets using finger taps (□) as follows: 5, 6, 7, etc.*



pista  
track 2

Ej. 6  
Ex. 6

Ej. 7  
Ex. 7

5

2 3 etc.

p

0 2 2 0 2 2

0 2 2 0 2 2

0 2 2 0 2 2



pista  
track 3

MI (E)

FA (F)

8

2 3 1 etc.

p

0 2 2 2 2 1 1 0 0 0 1 0 2 1 2 2 1 3 3 3 3 2 2 1 1 1 2 1 3 2 3 3

## II) ARPEGGIOS CON EL PULGAR

### II) THUMB ARPEGGIOS



pista  
track 4

Practicar siempre con la técnica del toque apoyado  
*Always practice using the rest stroke*

MI (E)

9

2 3 1 etc.

p

0 2 2 2 0 2 2 2 2 2 1 2 2 2 1 2 2 1 0 1 2 1 0 1 1 0 0 0 1 0 0 0

FA (F)

etc.

2 1 0 1 2 1 0 1 2 2 1 2 2 2 1 2 1 3 3 3 1 3 3 3 3 2 3 3 3 2 3 3



10

MI (E)

6

6

6

6

etc.

p

11

6

6

6

6

etc.

p

12

MI (E)

5

5

5

5

FA (F)

5

5

5

5

etc.

p

### III) TÉCNICA DEL PULGAR REPETIDO

#### III) REPEATING THUMB TECHNIQUE



Toque apoyado  
Rest stroke

13

MI (E)

p

14

FA (F) etc.

Aplicar la técnica del pulgar en tresillos en las escalas  
*Use the thumb technique with triplets in scales*

15

etc.

#### IV) TÉCNICA DEL PULGAR / ÍNDICE

##### IV) THUMB-INDEX TECHNIQUE

Ejercicios usando la técnica del pulgar / índice. Pulgar siempre con el toque apoyado  
*Exercises using the thumb and index finger, the thumb always with the rest stroke*



pista 6  
 track

16

Ej. 17  
 Ex. Ej. 18  
 etc. etc.

Ej. 19 Ej. 20

etc. etc.

# EJERCICIOS ÚTILES PARA EL PULGAR

## THUMB EXERCISES



pista  
track 7

Salto de tres en DO Mayor

Major third intervals in C

21



First system of musical notation. Treble staff: 0 0 4 3 4 2 1 2 0 0 3 2 3 0 2 3 5. Bass staff: 3 2 3 1 0 2 1 0 0 3 2 3 4 3 2 1 2.

Second system of musical notation. Treble staff: 0 0 5 3 5 1 0 1 4 3 4 2 2 6 5 6 3 1 3 1 0 1. Bass staff: 4 3 4 2 1 2 1 0 1 3 2 3 2 1 2 5 3 5 3 2 0 2.

Third system of musical notation. Treble staff: 5 3 5 4 4 5 5 2 0 2 3 3 5 5 2 0 2 4 4. Bass staff: 2 1 1 0 1 3 4 2 1 2 0 0 4 2 4 2 2.

Fourth system of musical notation. Treble staff: 2 0 2 3 3 5 5 7 7 6 4 6 7 7 8 8 10 8 10 8 7 8 7 5 3 5 3 2 0 1 4 3 4 2 1 2. Bass staff: 5 4 5.

First system of musical notation (measures 1-4). The treble clef staff shows a sequence of eighth notes with fingerings: 0, 2, 0, 1, 3, 0, 1, 2. The bass clef staff shows the corresponding bass notes with fingerings: 0, 0, 5, 3, 5, 1, 0, 1. A circled '2' is below the first measure.

Second system of musical notation (measures 5-8). The treble clef staff continues the sequence with fingerings: 0, 2, 2, 4, 2, 3, 4, 1. The bass clef staff continues with fingerings: 0, 0, 2, 0, 2, 3, 5, 3.

Third system of musical notation (measures 9-12). The treble clef staff shows fingerings: 1, 3, 0, 1, 0, 1, 3, 0. The bass clef staff shows fingerings: 3, 2, 3, 5, 5, 2, 0, 2. The system ends with a double bar line and a final chord in the bass clef.

## EJERCICIOS ÚTILES PARA EL PULGAR/ ÍNDICE

### THUMB-INDEX FINGER EXERCISES

Salto de sextas en DO Mayor  
Major sixth intervals in C



pista  
track 8

Fourth system of musical notation (measures 13-16). The treble clef staff shows a sequence of eighth notes with fingerings: 1, 0, 1, 4, 0, 1, 0, 4. The bass clef staff shows the corresponding bass notes with fingerings: 2, 0, 2, 3, 0, 2, 0, 3. The system ends with a double bar line and a final chord in the bass clef.

0 2 0 1 4 0 4 1 0 2 0 1 4 2 4 0

0 3 0 2 3 0 3 2 0 3 0 2 3 1 3 0

1 0 4 1 0 1 0 4 1 3 1 0 4 2 4 0

2 0 3 2 0 2 0 3 2 4 2 0 3 1 3 0

1 0 1 4 0 4 0 1 4 1 0 4 2 4 1 0

2 0 2 3 0 3 0 2 3 2 0 3 1 3 2 0

4 1 0 4 2 0 4 2 4 0 1 3 4 1 0 2

3 2 0 3 1 0 3 1 3 0 2 0 3 2 0 3



First system of musical notation. The treble staff contains a melodic line with fingerings 0, 4, 0, 2, 0, 2, 0, 1. The bass staff contains a supporting line with fingerings 1, 0, 1, 3, 0, 3, 0, 2. Below the staves is a guitar-style fretboard diagram with two lines of numbers: the top line has 0, 4, 0, 2, 0, 2, 0, 1 and the bottom line has 2, 2, 0, 4, 0, 2, 2, 3, 3, 0, 0, 3, 3, 0, 0, 2, 2.

Second system of musical notation. The treble staff contains a melodic line with fingerings 1, 0, 4, 1, 0, 4, 1, 0. The bass staff contains a supporting line with fingerings 2, 0, 3, 2, 0, 3, 2, 0. Below the staves is a guitar-style fretboard diagram with two lines of numbers: the top line has 1, 0, 3, 1, 0, 3, 1, 0 and the bottom line has 2, 2, 0, 0, 3, 3, 2, 2, 0, 0, 3, 3, 2, 2, 0, 0.

Third system of musical notation. The treble staff contains a melodic line with fingerings 2, 1, 0, 2, 0, 4, 1, 0. The bass staff contains a supporting line with fingerings 3, 2, 0, 3, 0, 3, 2, 0. Below the staves is a guitar-style fretboard diagram with two lines of numbers: the top line has 2, 1, 0, 2, 0, 3, 1, 0 and the bottom line has 3, 3, 2, 2, 0, 0, 3, 3, 0, 0, 3, 3, 2, 2, 0, 0.

Fourth system of musical notation. The treble staff contains a melodic line with fingerings 4, 4, 1, 1, 0, 4, 1, 0. The bass staff contains a supporting line with fingerings 3, 2, 2, 0, 3, 2, 0. Below the staves is a guitar-style fretboard diagram with two lines of numbers: the top line has 7, 5, 3, 1, 0, 3, 1, 0 and the bottom line has 7, 7, 5, 5, 4, 4, 2, 2, 0, 0, 3, 3, 2, 2, 0, 0.

③

10 8 7 5 3 1 0 3 1 0 0 4 0 1 0 4 0 1 2 0 0 4 0 0 1 2

10 10 9 9 7 7 5 5 4 4 2 2 0 0 3 2 2 0 0 4 4 0 2 2 0 0 4 4 0 0 1 2

Saltos de octavas en DO Mayor  
Octaves in C major



pista 9  
track

23

1 3 0 1 2 3 5 3 0 3 2 3 5 3 3 0 2 2 0 0 2 2 0 0 2 2

3 3 0 0 2 2 3 3 4 4 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2

2 0 1 4 4 0 1 0 1 0 4 0 1 0 0 1 0 0 1 1 2 2 3 3 2 2 4 4

0 0 2 2 3 3 0 0 1 1 2 2 3 3 2 2 4 4 2 2 1 1 2 2 3 3 2 2 4 4

3 0 2 4 0 1 4 1 2 0 0 1 4 2 0 4 0 4 0 0 1 2 2 3 3 0 0 3 3

1 1 3 3 0 0 1 1 2 2 3 3 0 0 3 3 0 0 3 3 2 2 3 3 2 2 3 3 2 2 3 3

First system of musical notation. The treble staff contains a melodic line with various accidentals (sharps, naturals, flats) and fingerings (0, 1, 2, 3, 4). The bass staff contains a supporting line. Below the staves is a three-line guitar tablature with numbers 0-4 indicating fret positions.

Second system of musical notation. Similar to the first system, it features a treble staff with a melodic line, a bass staff with a supporting line, and a three-line guitar tablature with fret numbers.

Third system of musical notation. Continues the piece with a treble staff, a bass staff, and a three-line guitar tablature. The tablature includes a '5' indicating a fifth fret position.

Fourth system of musical notation. The final system on the page, featuring a treble staff, a bass staff, and a three-line guitar tablature. The tablature includes a circled '3' and a '5' indicating specific fret positions.





pista  
track 10

### Saltos de décimas en DO Mayor

*Tenth intervals in C major*

24

The first system of musical notation consists of two measures. The first measure contains a treble clef, a key signature of one sharp (F#), and a series of eighth notes with fingerings 4, 0, 1, 0, 1, 4, 4, 1. The guitar tablature below shows fret numbers 2, 3, 0, 4, 0, 2, 2, 0. The second measure contains a bass clef and a series of eighth notes with fingerings 0, 1, 4, 0, 4, 4, 1, 0. The guitar tablature below shows fret numbers 3, 0, 2, 3, 1, 2, 0, 3. Below the tablature are two lines of numbers: the first line has 3, 0, 1, 0, 1, 3, 3, 1 and the second line has 2, 2, 3, 3, 0, 0, 4, 4, 0, 0, 2, 2, 2, 0, 0.

The second system of musical notation consists of two measures. The first measure contains a treble clef and a series of eighth notes with fingerings 4, 0, 1, 4, 4, 0, 1, 4. The guitar tablature below shows fret numbers 2, 3, 0, 2, 2, 0. The second measure contains a bass clef and a series of eighth notes with fingerings 1, 4, 0, 1, 1, 0, 4, 1. The guitar tablature below shows fret numbers 0, 2, 3, 0, 0, 3, 2, 0. Below the tablature are two lines of numbers: the first line has 3, 0, 1, 3, 1, 0, 3 and the second line has 2, 2, 3, 3, 0, 0, 2, 2, 2, 0, 0, 3, 3, 2, 2.

The third system of musical notation consists of two measures. The first measure contains a treble clef and a series of eighth notes with fingerings 0, 1, 4, 0, 4, 1, 0. The guitar tablature below shows fret numbers 3, 0, 2, 3, 3, 2, 0, 3. The second measure contains a bass clef and a series of eighth notes with fingerings 2, 0, 1, 3, 4, 1, 0, 2. The guitar tablature below shows fret numbers 1, 3, 0, 2, 2, 0, 3, 1. Below the tablature are two lines of numbers: the first line has 0, 1, 3, 0, 0, 3, 1, 0 and the second line has 3, 3, 0, 0, 2, 2, 3, 3, 3, 2, 2, 0, 0, 3, 3.

The fourth system of musical notation consists of two measures. The first measure contains a treble clef and a series of eighth notes with fingerings 0, 4, 4, 0, 4, 0, 1, 3. The guitar tablature below shows fret numbers 3, 2, 2, 3, 2, 3, 2, #. The second measure contains a bass clef and a series of eighth notes with fingerings 0, 4, 0, 4, 0, 4, 1, 3. The guitar tablature below shows fret numbers 3, 2, 3, 2, 3, 2, 0, #. Below the tablature are two lines of numbers: the first line has 0, 3, 3, 0, 3, 0, 1, 2 and the second line has 3, 3, 2, 2, 2, 3, 3, 2, 2, 3, 3, 0, 0, 2, 2.

First system of musical notation. The treble staff contains a melody with fingerings 0, 1, 4, 0, 1, 0, 4, 1, 0, 4, 1, 0, 4, 1, 4, 4. The bass staff contains a bass line with fingerings 4, 0, 2, 3, 0, 3, 2, 0, 3, 2, 0, 2, 2. Below the staves is a three-line numeric staff with the sequence: 0 1 3 0 1 0 3 1 | 0 3 1 0 3 1 5 3. A bottom row of numbers reads: 3 3 0 0 2 2 3 3 | 3 3 2 2 0 0 3 3 2 2 0 0 3 2 2.

Second system of musical notation. The treble staff contains a melody with fingerings 1, 4, 0, 1, 4, 0, 1, 4, 0, 1, 4, 0, 1, 4, 0, 1, 4. The bass staff contains a bass line with fingerings 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2. Below the staves is a three-line numeric staff with the sequence: 1 3 0 1 3 0 1 3 | 0 1 3 0 1 0 1 3. A bottom row of numbers reads: 0 0 2 2 3 3 0 0 2 2 3 3 0 0 2 2 3 3 | 3 3 0 0 2 2 3 3 0 0 4 4 0 0 2 2.

Third system of musical notation. The treble staff contains a melody with fingerings 0, 4, 4, 1, 4, 0, 1, 4. The bass staff contains a bass line with fingerings 3, 2, 1, 0, 2, 3, 0, 2. Below the staves is a three-line numeric staff with the sequence: 0 3 5 1 3 0 1 3 | 0 3 0 3 0 3 1 3. A bottom row of numbers reads: 3 3 2 2 3 3 0 0 2 2 3 3 0 0 2 2 | 3 3 2 2 3 3 2 2 3 3 2 2 0 0 2 2.

Fourth system of musical notation. The treble staff contains a melody with fingerings 0, 4, 0, 1, 4, 4, 4, 4, 1, 2, 2, 2, 2, 1, 2, 3. The bass staff contains a bass line with fingerings 3, 2, 3, 0, 2, 1, 1, 2, 2, 2, 2, 2, 3. Below the staves is a three-line numeric staff with the sequence: 0 3 0 1 3 5 7 8 | 10 9 10 12 13 1. A bottom row of numbers reads: 3 3 2 2 3 3 0 0 2 2 3 3 5 5 7 7 | 9 9 8 8 9 9 11 11 12 12 0 0 0 0 3.



## V) TÉCNICA DEL ALZAPÚA

### V) ALZAPUA TECHNIQUE

Técnica que consiste en tocar simultáneamente varias cuerdas con el pulgar hacia arriba y hacia abajo alternativamente

*The alzapua is a technique with alternating upstrokes and downstrokes of the thumb over several strings.*

Se ejecuta en el siguiente modo  
*It is played as follows:*

1er MOVIMIENTO 2º MOVIMIENTO 3er MOVIMIENTO  
*1st stroke 2nd stroke 3rd stroke*



pista  
track 11

Practicar el ejercicio 25 y 26  
*Practice exercises 25 and 26*

25

26



pista  
track 12

Con la técnica del golpe  
*With finger taps*

27

Se puede ejecutar también sobre simples notas  
*You can also play the alzapua with single notes*

28

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a time signature of 3/4. The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and quarter notes, with some slurs and accents. The bass line consists of whole and half notes, with some slurs and accents. The score is divided into two systems, each with a repeat sign at the end. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The score is written in a clear, legible hand.

pista 13  
track

# ESTUDIO DEL ALZAPÚA

## ALZAPUA STUDY

Fórmula en tresillos en dos cuerdas  
*Triplet pattern on two strings*

29

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and sixteenth notes, with some notes beamed together. The bass line consists of eighth and sixteenth notes, with some notes beamed together. The score is divided into two systems by a double bar line. The first system ends with a repeat sign. The second system ends with a repeat sign. The score is written on a single page, with the page number '29' in the top left corner.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The first measure is a whole note chord (F#4, A4, C5). The second measure is a half note chord (F#4, A4, C5). The third measure is a half note chord (F#4, A4, C5). The fourth measure is a half note chord (F#4, A4, C5). The fifth measure is a half note chord (F#4, A4, C5). The sixth measure is a half note chord (F#4, A4, C5). The seventh measure is a half note chord (F#4, A4, C5). The eighth measure is a half note chord (F#4, A4, C5). The ninth measure is a half note chord (F#4, A4, C5). The tenth measure is a half note chord (F#4, A4, C5). The eleventh measure is a half note chord (F#4, A4, C5). The twelfth measure is a half note chord (F#4, A4, C5). The thirteenth measure is a half note chord (F#4, A4, C5). The fourteenth measure is a half note chord (F#4, A4, C5). The fifteenth measure is a half note chord (F#4, A4, C5). The sixteenth measure is a half note chord (F#4, A4, C5). The seventeenth measure is a half note chord (F#4, A4, C5). The eighteenth measure is a half note chord (F#4, A4, C5). The nineteenth measure is a half note chord (F#4, A4, C5). The twentieth measure is a half note chord (F#4, A4, C5). The twenty-first measure is a half note chord (F#4, A4, C5). The twenty-second measure is a half note chord (F#4, A4, C5). The twenty-third measure is a half note chord (F#4, A4, C5). The twenty-fourth measure is a half note chord (F#4, A4, C5). The twenty-fifth measure is a half note chord (F#4, A4, C5). The twenty-sixth measure is a half note chord (F#4, A4, C5). The twenty-seventh measure is a half note chord (F#4, A4, C5). The twenty-eighth measure is a half note chord (F#4, A4, C5). The twenty-ninth measure is a half note chord (F#4, A4, C5). The thirtieth measure is a half note chord (F#4, A4, C5). The thirty-first measure is a half note chord (F#4, A4, C5). The thirty-second measure is a half note chord (F#4, A4, C5). The thirty-third measure is a half note chord (F#4, A4, C5). The thirty-fourth measure is a half note chord (F#4, A4, C5). The thirty-fifth measure is a half note chord (F#4, A4, C5). The thirty-sixth measure is a half note chord (F#4, A4, C5). The thirty-seventh measure is a half note chord (F#4, A4, C5). The thirty-eighth measure is a half note chord (F#4, A4, C5). The thirty-ninth measure is a half note chord (F#4, A4, C5). The fortieth measure is a half note chord (F#4, A4, C5). The forty-first measure is a half note chord (F#4, A4, C5). The forty-second measure is a half note chord (F#4, A4, C5). The forty-third measure is a half note chord (F#4, A4, C5). The forty-fourth measure is a half note chord (F#4, A4, C5). The forty-fifth measure is a half note chord (F#4, A4, C5). The forty-sixth measure is a half note chord (F#4, A4, C5). The forty-seventh measure is a half note chord (F#4, A4, C5). The forty-eighth measure is a half note chord (F#4, A4, C5). The forty-ninth measure is a half note chord (F#4, A4, C5). The fiftieth measure is a half note chord (F#4, A4, C5). The fifty-first measure is a half note chord (F#4, A4, C5). The fifty-second measure is a half note chord (F#4, A4, C5). The fifty-third measure is a half note chord (F#4, A4, C5). The fifty-fourth measure is a half note chord (F#4, A4, C5). The fifty-fifth measure is a half note chord (F#4, A4, C5). The fifty-sixth measure is a half note chord (F#4, A4, C5). The fifty-seventh measure is a half note chord (F#4, A4, C5). The fifty-eighth measure is a half note chord (F#4, A4, C5). The fifty-ninth measure is a half note chord (F#4, A4, C5). The sixtieth measure is a half note chord (F#4, A4, C5). The sixty-first measure is a half note chord (F#4, A4, C5). The sixty-second measure is a half note chord (F#4, A4, C5). The sixty-third measure is a half note chord (F#4, A4, C5). The sixty-fourth measure is a half note chord (F#4, A4, C5). The sixty-fifth measure is a half note chord (F#4, A4, C5). The sixty-sixth measure is a half note chord (F#4, A4, C5). The sixty-seventh measure is a half note chord (F#4, A4, C5). The sixty-eighth measure is a half note chord (F#4, A4, C5). The sixty-ninth measure is a half note chord (F#4, A4, C5). The seventieth measure is a half note chord (F#4, A4, C5). The seventy-first measure is a half note chord (F#4, A4, C5). The seventy-second measure is a half note chord (F#4, A4, C5). The seventy-third measure is a half note chord (F#4, A4, C5). The seventy-fourth measure is a half note chord (F#4, A4, C5). The seventy-fifth measure is a half note chord (F#4, A4, C5). The seventy-sixth measure is a half note chord (F#4, A4, C5). The seventy-seventh measure is a half note chord (F#4, A4, C5). The seventy-eighth measure is a half note chord (F#4, A4, C5). The seventy-ninth measure is a half note chord (F#4, A4, C5). The eightieth measure is a half note chord (F#4, A4, C5). The eighty-first measure is a half note chord (F#4, A4, C5). The eighty-second measure is a half note chord (F#4, A4, C5). The eighty-third measure is a half note chord (F#4, A4, C5). The eighty-fourth measure is a half note chord (F#4, A4, C5). The eighty-fifth measure is a half note chord (F#4, A4, C5). The eighty-sixth measure is a half note chord (F#4, A4, C5). The eighty-seventh measure is a half note chord (F#4, A4, C5). The eighty-eighth measure is a half note chord (F#4, A4, C5). The eighty-ninth measure is a half note chord (F#4, A4, C5). The ninetieth measure is a half note chord (F#4, A4, C5). The ninety-first measure is a half note chord (F#4, A4, C5). The ninety-second measure is a half note chord (F#4, A4, C5). The ninety-third measure is a half note chord (F#4, A4, C5). The ninety-fourth measure is a half note chord (F#4, A4, C5). The ninety-fifth measure is a half note chord (F#4, A4, C5). The ninety-sixth measure is a half note chord (F#4, A4, C5). The ninety-seventh measure is a half note chord (F#4, A4, C5). The ninety-eighth measure is a half note chord (F#4, A4, C5). The ninety-ninth measure is a half note chord (F#4, A4, C5). The hundredth measure is a half note chord (F#4, A4, C5).



Practicar el ejercicio 27 en un primer tiempo con la siguiente acentuación (>) y en un segundo tiempo con el golpe (□)

Practice exercise 27 first with the accents as indicated (>) and then with finger taps (□)



31



pista  
track 15

Practicar la progresión armónica del ejemplo 27 del siguiente modo  
Practice the harmonic progression in exercise 27 as follows:

Fórmula en tresillos en tres cuerdas  
Triplet pattern on three strings

32

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a double bar line. The second system contains the next two measures. The melody is written in treble clef with a key signature of one sharp (F#). The accompaniment is written on a grand staff (treble and bass clefs) below the melody. It consists of a steady bass line in the left hand and a right hand that plays chords and single notes corresponding to the melody. The piece concludes with a final double bar line at the end of the second measure in the second system.

The image shows a musical score for a piece titled "The Rose Tree". The notation is in G major, indicated by a treble clef and a key signature of one sharp (F#). The melody is written on a single staff using eighth notes. Below the staff, there is a simplified fingerings system using numbers 0, 1, and 2, which correspond to the first, second, and third fingers respectively. The score is divided into two measures by a vertical bar line.

[illegible][illegible]







## I) ACORDES

### I) CHORDS

Estudios fundamentales para ejecutar antes de los arpeggios para el desarrollo de la mano derecha. El pulgar siempre con el toque apoyado.

*Basic exercises to practice before doing arpeggios to develop strength in the right hand. The thumb always plays a rest stroke.*

33

MI (E)P p FA (F) etc.

34

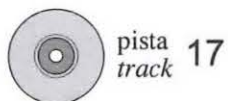
p etc.

35

p etc.

36

p



Apertura **medio / anular** de la mano derecha  
Opening of right-hand middle and ring fingers

37

etc.

Apertura **índice / medio** de la mano derecha  
Opening of right-hand index and middle fingers

38

etc.

Apertura pulgar, **índice / medio / anular** de la mano derecha  
Opening of right-hand thumb, index, middle and ring fingers

39

etc.

## II) FÓRMULAS DE ARPEGIOS FUNDAMENTALES DE LA GUITARRA FLAMENCA

### II) BASIC ARPEGGIO PATTERNS FOR FLAMENCO GUITAR



3 dedos  
3 fingers  
MI (E)

40

(toque apoyado) (rest stroke)

etc.





45

*p*

a m i

etc.

0 0 1 0 0 1 2 0 0 1 2

0 2



pista track 21

# SEISILLOS

Sextuplets

MI (E)

46

*p*

i m a m i

6 6 6 6

(toque apoyado) (rest stroke)

etc.

1 0 0 1 1 0 0 1 2 1 0 0 1 1 0 0 1

0 2 2

47

*p*

i m a m i

etc.

0 2 2 1 2 2 0 2 1 0 1 2 1 0 0 1 2 1 0 1 2

0 0 0



pista track 22

MIm (Em)

48

*p*

i m a i m a i m a m i a m i a m i

etc.

0 2 2 0 2 0 0 0 0 0 0 0 0 2 0 2 2

49

a m i a m i m i m i m a i m a etc.

0 2 2 0 2 0 0 0 0 2 0 0 2 2 0



50

p p i m a m i a m i a m i etc.

0 2 2 0 0 0 0 0 0 2 0 2 2



51

p i m a etc.

2 0 0 0 0 2 2 0

52

p p i m a etc.

0 2 2 0 0 0 2 2 0



53

i m p i m p i m a m i a m i i a m i etc.

0 2 2 2 2 0 2 0 0 0 0 0 2 0 2 2



pista  
track 26

En este ejercicio es importante destacar el pulgar  
*The thumb should stand out in this exercise*

54



pista  
track 27

Semicorcheas con tres dedos  
*Sixteenth notes with three fingers*

55



pista  
track 28

56



### III) ARPEGGIOS CON APERTURA DEL ÍNDICE / MEDIO Y DE MEDIO ANULAR

#### III) ARPEGGIOS WITH OPENING OF INDEX-MIDDLE FINGERS AND MIDDLE-RING FINGERS



pista  
track 29

Ejercicio con apertura *i-m*

Exercise with opening index-middle

57

MI (E) FA (F) etc.

Ejercicio con apertura *m-a*

Exercise with opening middle-ring

58

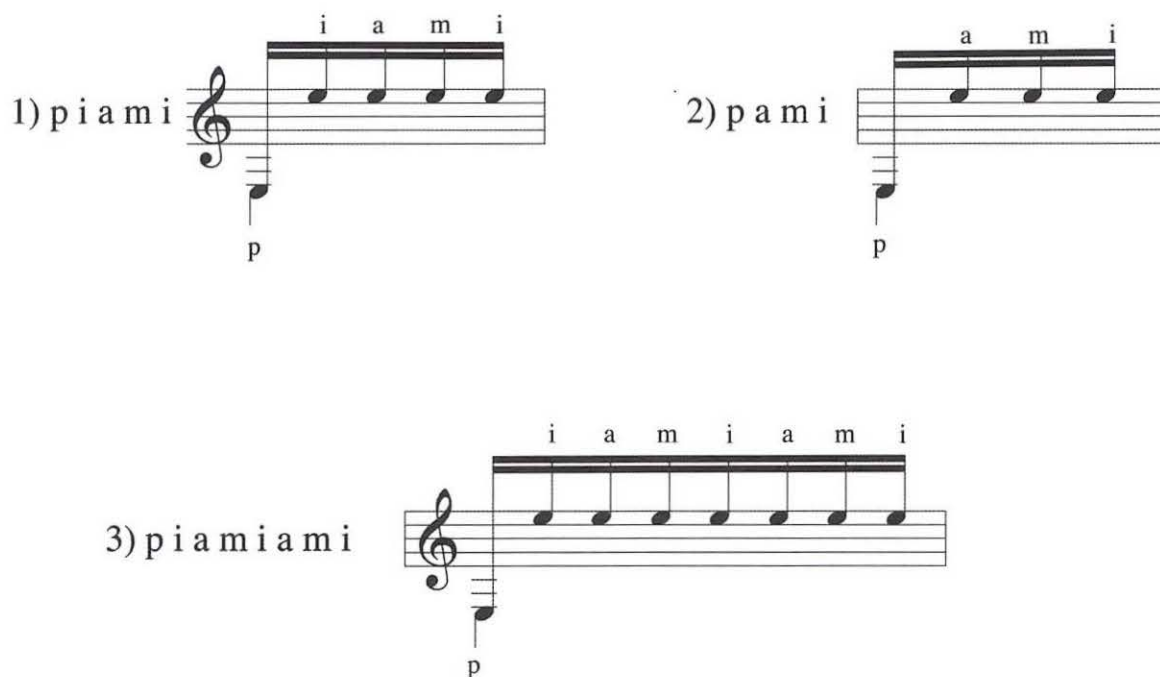
MI (E) FA (F) etc.

### 3) TRÉMOLO

#### 3) TREMOLO

La diferencia con el usado en la guitarra clásica es que en el trémolo flamenco se realiza usando principalmente las siguientes digitaciones:

*The flamenco tremolo is different from the tremolo in classical guitar and is played with the following fingering:*



El efecto sonoro, como se puede apreciar, será distinto según la digitación que se utilice. La digitación *p i a m i* es la más usada habitualmente. Se aconseja estudiarlas todas para estar preparados ante cualquier frase musical que requiera una u otra utilización. La dificultad principal del trémolo se encuentra al ejecutarlo en la 2ª, 3ª y 4ª cuerda, por esta razón se deben practicar los ejercicios lentamente. Es importante destacar que, en el trémolo, el pulgar suena casi siempre usando la técnica del toque apoyado.

*You will notice that the sound is different depending on the fingering; p i a m i is the most commonly used. It is advisable to practice all the fingerings to be able to choose the most suitable for different musical phrases. The main difficulty with the tremolo is in doing it on the 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> strings, and it is best to practice the exercises slowly. It is important to remember that the thumb nearly always plays rest strokes in tremolo.*

Examinamos los siguientes puntos:  
*Let's look at the following points:*

- I) ESTUDIO DEL TRÉMOLO CON *p i a m i* SOBRE UNA CUERDA  
*Tremolo study with p i a m i on one string*
- II) TRÉMOLO CON *p i a m i* SOBRE CUERDAS CERCANAS  
*Tremolo with p i a m i on adjacent strings*
- III) OTROS EJERCICIOS DE TRÉMOLO  
*More tremolo exercises*
- IV) EJERCICIOS CON DIGITACIONES PARA DESARROLLAR EL TRÉMOLO  
*Exercises with fingerings to develop tremolo*

## I) ESTUDIO DEL TRÉMOLO CON *p i a m i* SOBRE UNA CUERDA

### I) TREMOLO EXERCISE WITH *p i a m i* ON ONE STRING



pista 30  
track

59

*i a m i i a m i*

*p p*

MI (E)

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1 1 1

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0



2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 1 1 1 1 1 1 1 1 1 1

FA (F)

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1 1 1 2 2 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3

etc.

3 3 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 3 3

## II) TRÉMOLO CON *p i a m i* SOBRE CUERDAS CERCANAS

### II) TREMOLO WITH *p i a m i* ON ADJACENT STRINGS



pista track 31

p en ② cuerda y i a m i en ① cuerda  
p on ② string and i a m i on ① string

p en ③ cuerda y i a m i en ② cuerda  
p on ③ string and i a m i on ② string

p en ⑤ cuerda y i a m i en ④ cuerda  
p on ⑤ string and i a m i on ④ string

p en ④ cuerda y i a m i en ③ cuerda  
p on ④ string and i a m i on ③ string

60

i a m i

p  
LAm (Am)

FA (F)

MI7 (E7)

LAm (Am)

0 1 1 1 1 0 0 0 0 0 3 0 0 0 0 2 3 3 3 3 3 0 0 0 0 0 0 0 0 0

SOL7 (G7)

1 0 0 0 0 0 1 1 1 1 2 0 0 0 0 3 2 2 2 2 2 0 0 0 0 0 1 1 1 1

DO (C)

0 0 0 0 0 1 0 0 0 0 2 1 1 1 1 2 2 2 2 2 2 1 1 1 1 1 0 0 0 0 1 0 0 0 0 2 1 1 1 1 2 2 2 2 2

MI (E)

LAm (Am)

0 2 2 2 2 2 2 2 2 2 2 1 1 1 1 1 0

P i a m i



### III) OTROS EJERCICIOS DE TRÉMOLO

#### III) MORE TREMOLO EXERCISES



pista  
track 32

61

i a m i

p MI (E)

FA (F) etc.

0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0 -1-1-1-1 -1-1-1-1

0 2 2 1 0 1 2 2 1 3



pista  
track 33

62

i a m i

p 2 MI (E)

FA (F) etc.

0-0-0-0 0-0-0-0 1-1-1-1 2-2-2-2 1-1-1-1 0-0-0-0 1-1-1-1 1-1-1-1

2 2 2 2 2 2 3 3

63

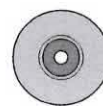
i a m i

p 2 MI (E)

FA (F) etc.

1-1-1-1 0-0-0-0 0-0-0-0 0-0-0-0 1-1-1-1 3-3-3-3 2-2-2-2

2 2 2 2 2 2 3 3



pista  
track 34

64

i a m i

p 2 MI (E)

1 3

1-1-1-1 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0

2 2 2



69

p i a m  
p i m a

70

p m a i  
p m i a

71

p a i m  
p a m i

72

p a m i m

73

p a i m i

74

p a m a i

75

p a i a m

76

p m a m i

77

p m i m a

78

p m a i a

79

p m i a i

80

p i m a m

81

p i a m a

82

p i m i a

83

p i a i m



## 4) PICADO

### 4) PICADO

La técnica del picado consiste principalmente en el movimiento alternado de los dedos i, m con toque apoyado. Se pueden ejecutar escalas, fragmentos de escalas, secuencias melódicas con notable velocidad y potencia. Se realiza con la mano derecha casi cerrada y con los dedos en forma de arco (arqueados). El pulgar, en general, se apoya en la sexta cuerda si el picado se ejecuta desde la primera, logrando así un menor movimiento de la mano y, por consecuencia, un mayor control en el movimiento de los dedos (al acercarlos a las cuerdas). De este modo obtendremos el sonido característico de la guitarra flamenca. Para tener un buen picado toda la mano debe estar relajada, por lo que es importante ejercitar todos los dedos con el toque apoyado usando varias combinaciones. Esto es mejor que repetir cien veces la escala con la misma digitación i, m. Practicando fórmulas distintas los dedos se harán fuertes e independientes, adquiriendo de este modo desenvoltura y fluidez en cualquier pasaje. Se aconseja un estudio constante y progresivo, buscando sobre todo una correcta posición de la mano derecha. Ésta no debe moverse, quedando sólo en movimiento los dedos que se utilicen.

*The picado consists mainly of alternating index-middle finger strokes with rest strokes. You can play scales, fragments of scales and melodic sequences with remarkable speed and power. The picado is played with the right hand half closed and the fingers arched. The thumb usually rests on the sixth string if the picado starts from the first, which minimizes movement of the hand and enhances control of the fingers by keeping them closer to the strings. This gives the characteristic sound of flamenco guitar. A good picado technique requires a relaxed hand, which is why it is important to practice rest strokes with different combinations of all the fingers. This is better than repeating scales over and over with the same index-middle fingering. Practicing different patterns will make the fingers strong and independent and develop fluid, confident playing of any passage. It is advisable to practice constantly and progressively, concentrating especially on getting the right-hand position correct. The hand should not move, only the fingers that are playing.*

Examinamos los siguientes puntos:

*Let's look at the following points:*

- I) EJERCICIO CROMÁTICO EN TODO EL DIAPASÓN  
*Chromatic exercise over the entire neck*
- II) PICADO EN TRESILLOS, SEMICORCHEAS Y CINQUILLOS  
*Picado in triplets, sixteenths and quintuplets*
- III) EJERCICIOS DE PICADO A 2 Y 3 DEDOS  
*Picado exercises with 2 and 3 finger*
- IV) PICADO CON DIGITACIÓN a m i, i m a  
*Picado with a m i, i m a fingering*
- V) ARPEGGIO DE PICADO  
*Picado arpeggio*
- VI) FORMULAS DE EJERCICIOS PARA EL PICADO Y PARA LA MANO IZQUIERDA  
*Patterns for picado and the left hand exercises*
- VII) EJERCICIO CROMÁTICO  
*Chromatic exercise*
- VIII) TÉCNICA DEL ARPEGGIO / PICADO  
*Picado-arpeggio technique*

# I) EJERCICIO CROMÁTICO EN TODO EL DIAPASÓN

## I) CHROMATIC EXERCISE OVER THE ENTIRE NECK

Digitación: i m  
Fingering: m i  
m a  
a m  
i a  
a i



pista 36  
track

### Cromática

84

i m i m

The first staff of music shows a sequence of notes with fingerings: 3, 4, 1, 2, 3, 4, 3, 2, 1, 4, 3, 2, 1, 0, 3. A circled 3 is written below the staff.

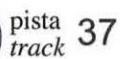
The first staff of the exercise is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The notes are grouped into measures: the first measure contains G4, A4, and Bb4; the second measure contains A4, G4, and F4; the third measure contains E4, D4, and C4. Fingerings are indicated by numbers 1 through 4 above the notes. A circled number 4 is placed below the staff, indicating the fourth measure of the exercise.



3 2 1 0 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 3 2 1 4

The musical notation for Exercise 6 consists of two staves. The first staff contains a sequence of notes with fingerings: 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 0. The second staff starts with a circled number 6, followed by notes with fingerings: 4, 3, 2, 1, 0, 1, 2, 3, 4, 1, 2, 3.

## II) PICADO IN TRIPLETS, SIXTEENTHS AND QUINTUPLETS



*Practice exercise 84 using sixteenths*

[illegible]

Picado a tres dedos usando la digitación: *i, m, a*  
*3-finger picado using i m a fingering*

① { i m i m      ② m i m i  
③ { m a m a      ④ a m a m  
⑤ { i a i a      ⑥ a i a i

① i m i a    ② a i m i                      ① i a m a    ② a m a i

③ i m a m    ④ m i m a                      ③ m a m i    ④ a m i m

⑤ i a i m    ⑥ m i a i                      ⑤ m a i a    ⑥ a i a m

*Practice the following fingering*

a m i a m i a m i a m i a m i a m i a m  
i m a i m a i m a i m a i m a i m a i m

86

etc.

0 0 0 0 1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4



pista track 38

Estudiar el ejercicio 84 en tresillos  
Practice exercise 84 in triplets

Estudiar con las acentuaciones (>)  
Practice with accents (>)

87

i m i m i m i m i m i m

0 0 0 1 1 1 2 2 2 3 3 3 4 4 4 0 0 0 1 1 1 2 2 2 3 3 3 4 4 4

Digitación usada  
Fingering

① { i m i	② { m i m	③ { m a m
④ { a m a	⑤ { i a i	⑥ { a i a
⑦ { a m i	⑧ { i m a	



pista track 39

Estudiar ejercicio 84 en cinquillos  
Practice exercise 84 in quintuplets

88

i m a i m a i m a i m a i m a i m a i m a i  
a m i a m i a m i a m i a m i a m i a m i a m i a

0 0 0 0 0 1 1 1 1 1 2 2 2 2 2 3 3 3 3 3 4 4 4 4 4 0 0 0 0 0

Digitación usada  
Fingering

① { i m i m i	② { m i m i m
③ { m a m a m	④ { a m a m a
⑤ { i a i a i	⑥ { a i a i a





pista track 40

### III) EJERCICIOS DE PICADO A 2 Y 3 DEDOS

#### III) PICADO EXERCISES WITH 2 AND 3 FINGERS

a 2 dedos  
with 2 fingers

89

ATENCIÓN \*

Pay special attention \*

\*Nota.

Este cambio tiene que venir con una clara ejecución en cada acorde. La digitación es la misma, se invierte solo la posición de los dedos debido al cambio de las notas. Todo esto es válido para los demás ejercicios que vienen a continuación.

*N.B. This change should be made cleanly in each chord. The fingering is the same, and only the finger positions change because the notes are different. All of this is valid for the other exercises below.*

etc.

Estudiar los siguientes ejemplos según el modelo Ej. 85  
 Practice the following exercises using the Ex. 85 pattern

90 a)

etc.

90 b)

etc.

90 c)

etc.

90 d)

etc.

90 e)

etc.

90 f)

a 3 dedos  
 with 3 fingers

MI (E)

etc.

i m a m i a i m a m i a i m a m i a

0 0 2 0 0 2 2 2 2 2 2 2 2 2 1 2 2 1 1 1 0 1 1 0

i m a m i a i m a m i a i m a m i a i m a m i a

0 0 0 0 0 0 1 1 1 1 1 1 1 1 2 1 1 2 2 2 3 2 2 3

FA (F)

i m a m i a i m a m i a i m a m i a i m a m i a

3 3 3 3 3 3 3 3 1 3 3 1 3 3 3 3 2 2 3 2 2 3

i m a m i a i m a m i a i m a m i a i m a m i a

1 1 2 1 1 2 1 1 1 1 1 1 2 2 2 2 2 2 3 3 2 3 3 2

FA# (F)#

Continuar cromáticamente  
Continue chromatically



90  
g)

90  
h)

90  
i)

90  
l)

90  
m)



pista  
track 41

## OTRAS VARIANTES ①

MORE VARIATIONS

91

a 2 dedos  
with 2 fingers

91  
i m i m i m i m i m i m etc.

FA (F)

0 0 0 0 0 0 1 1 1 1 1 1 2 1 1 2 1 1

91  
a) m i m i m i etc.

0 0 0 0 0 0

91  
b) m a m a m a etc.

0 0 0 0 0 0

91  
c) a m a m a m etc.

0 0 0 0 0 0

91  
d) i a i a i a etc.

0 0 0 0 0 0

91  
e) a i a i a i etc.

0 0 0 0 0 0

a 3 dedos  
with 3 fingers

91  
f) i m a i a m etc.

0 0 0 0 0 0

91  
g) i a m i m a etc.

0 0 0 0 0 0

91  
h) m a i m i a

0 0 0 0 0 0

91 i)

91 l)

91 m)

Continuar cromáticamente  
Continue chromatically



pista  
track 42

## OTRAS VARIANTES ②

MORE VARIATIONS

92



Estudiar los siguientes ejemplos según el modelo 92  
*Practice the following exercises using the Ex. 92 pattern*

92  
a)

92  
b)

92  
c)

92  
d)

92  
e)

Estudiar los siguientes ejemplos según el modelo 92  
*Practice the following exercises using the Ex. 92 pattern*

a 3 dedos  
*with 3 fingers*

92  
f)

92  
g)

92  
h)

92  
i)

92  
l)

92  
m)

# IV) PICADO CON DIGITACIÓN *a m i, i m a* CON EL TOQUE APOYADO

IV) PICADO WITH *a m i, i m a* FINGERING USING THE REST STROKE



pista  
track 43

93

MI (E)

*a m i a m i a*

etc.

94

*i m a i m a i*

FA (F)

etc.



pista 44  
track

## V) ARPEGGIO DE PICADO

### V) PICADO ARPEGGIOS

digitaciones *m i, m a, a m, i a, a i,*  
fingering: *m i, m a, a m, i a, a i,*

95

*i m i m i m i m i m i m*

MI (E) FA (F) FA# (F#) SOL (G)

SOL# (G#) LA (A) LA# (A#) SI b (Bb) etc.

## MÁS ESTUDIOS DE ARPEGIOS DE PICADOS ÚTILES PARA LA MANO IZQUIERDA

### MORE PICADO ARPEGGIO EXERCISES FOR THE LEFT HAND



pista 45  
track

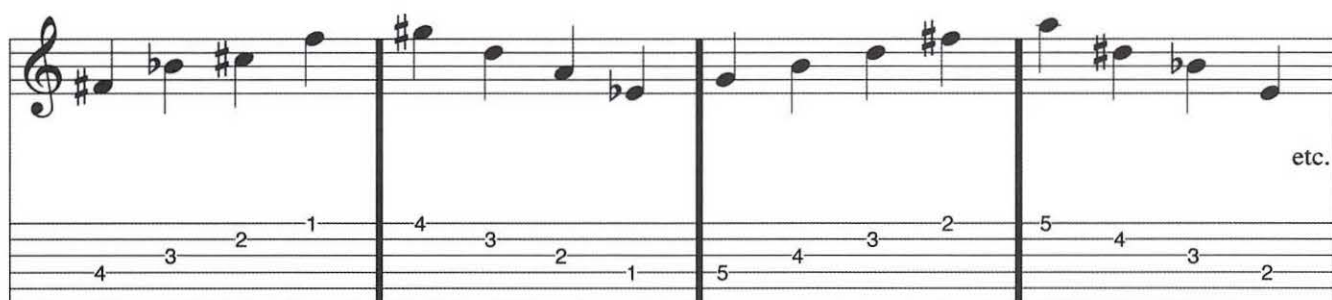
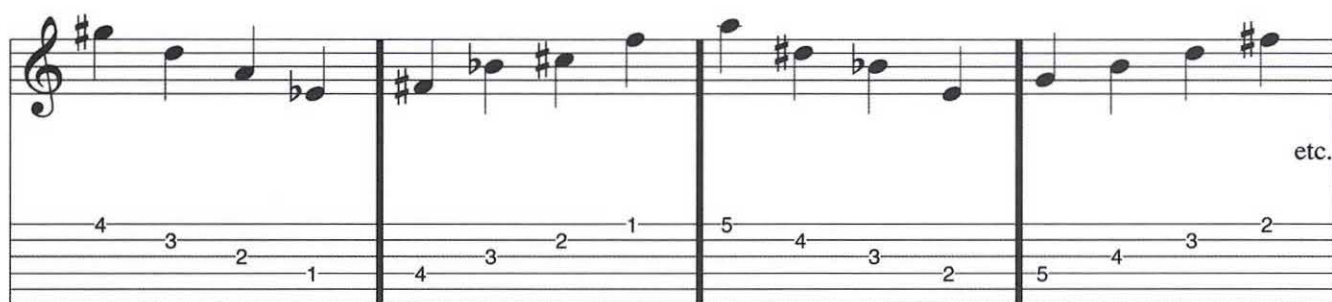
96

*i m i m i m i m i m i m i m i m i*

*m i m i m i m i m i m i m i m i*

etc.





Ejercitarse con las siguientes digitaciones: *i m, m i, m a, a m, i a, a i.*

*Practice the exercise with the following fingerings: i m, m i, m a, a m, i a, a i.*

Estudiar sobre otras cuerdas: ② ③ ④ ⑤

*Practice on other strings:* ③ ④ ⑤ ⑥

# VI) FÓRMULAS DE EJERCICIOS PARA EL PICADO Y PARA LA MANO IZQUIERDA

## VI) PATTERNS FOR PICADO AND LEFT HAND EXERCISES



pista 46  
track

1ª cuerda 2ª cuerda  
1st string 2nd string

97

Continuar cromáticamente  
Continue chromatically

98

Continuar cromáticamente  
Continue chromatically

99

100

101

102

103

etc.

104

etc.

Seguir los ejercicios en todas las cuerdas: 1ª 2ª / 2ª 3ª / 4ª 5ª / 5ª 6ª.

En modo ascendente y descendente en todo el diapasón.

*Practice the exercises on all the strings: 1st 2nd / 2nd 3rd / 4th 5th / 5th 6th.*

*Ascending and descending over the entire neck.*

Repetir todos los modelos de la página 53 con la misma digitación de la mano izquierda del siguiente modo:

*Repeat all the patterns on page 53 with the same left-hand fingering as follows:*



pista  
track 47

1ª cuerda 3ª cuerda  
1st string 3rd string

105

etc.

106

etc.

Practicar también en:  
*Practice also on:*

1ª cuerda 4ª cuerda  
1st string 4th string

107

etc.

2ª cuerda 3ª cuerda 4ª cuerda  
2nd string 3rd string 4th string  
4ª cuerda 5ª cuerda 6ª cuerda  
4th string 5th string 6th string

108

etc.



Practicar también en:  
Practice also on:

2ª cuerda 3ª cuerda  
2nd string 3rd string  
5ª cuerda 6ª cuerda  
5th string 6th string

1ª cuerda 5ª cuerda  
1st string 5th string

109

etc.

110

etc.

Practicar también en:  
Practice also on:

2ª cuerda  
2nd string  
6ª cuerda  
6th string

1ª cuerda 6ª cuerda  
1st string 6th string

111

etc.

112

etc.







116

etc.

117

etc.

118

etc.

119

etc.

120

*etc.*

Ejercitarse también con la otra digitación de la mano izquierda

*Practice with other left-hand fingering also.*

\* 4121 3212



pista  
track 50

## VIII) COMBINACIÓN DE PULGAR - PICADO

VIII) THUMB-PICADO COMBINATION

121

122

123

124

125

126

127

128

The musical score for 'The Rose Tree' is presented in a standard musical notation format. It consists of a single system with a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff, featuring a series of eighth and sixteenth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The score is divided into two measures by a double bar line. The first measure contains the notes 'The Rose Tree' and the second measure contains the notes 'The Rose Tree'. The score is marked with a '128' at the beginning, indicating the measure number.

130

The musical score for 'The Rose Tree' is presented in a standard musical notation format. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with a repeat sign at the beginning and end of the first two measures. The lyrics 'The Rose Tree' are written below the staff. The score is divided into two systems, each containing two measures. The first system shows the melody and the lyrics 'The Rose Tree'. The second system shows the melody and the lyrics 'The Rose Tree'. The score is written in a clear, legible font, with a large '130' at the beginning of the first system.

132

Example 132

133

134

The image shows a musical score for a four-part setting of 'The Rose Tree' (Exercise 134). The score is for a Soprano, Alto, Tenor, and Bass voice part, along with a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The melody is in the soprano part, featuring a simple, folk-like tune. The piano accompaniment consists of a steady bass line and a treble line with chords. The score is divided into two systems, each containing two measures. The first system ends with a repeat sign, and the second system ends with a double bar line.

Otras digitaciones: *a m a, m a m, i a i, a i a, i m a, a m i*  
*Other fingerings: a m a, m a m, i a i, a i a, i m a, a m i*







136

CV P i m a i m i m C III

Arpeggio

Picado (Rest stroke)  
(Toque apoyado)

CI

Finally, practice the following patterns using the same chords as above.

pista 53  
track

137 **CV** **Arpeggio** **Picado (Rest stroke)** **C III** **etc.**

[illegible]

139

C V

m i a m i a m i a

p i m a

C III

m i a m i a m i a

p i m a

etc.



## 5) RASGUEADOS

### 5) RASGUEADOS

El rasgueado es una técnica típica de la guitarra flamenca. Es una fórmula rítmica bien precisa que crea una sonoridad particular, siendo ésta su principal característica.

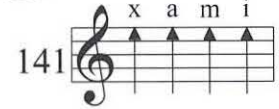
*The rasgueado is a typical strumming technique for flamenco guitar. It is a precise rhythm pattern that creates the sound characteristic of flamenco.*

Existen varios tipos de digitación de la mano derecha:

*There are several types of fingering for the right hand:*

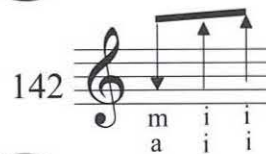
1) El **índice** hacia abajo y hacia arriba (140)

1) *Index finger downstroke and upstroke (140)*



2) Las **semicorcheas** x a m i - a m i i (141-143)

2) *Sixteenths: x a m i - a m i i (141-143)*



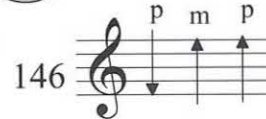
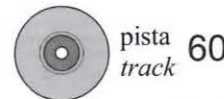
3) Los **cinquillos** x a m i i - p x a m i (144-145)

3) *Quintuplets: x a m i i - p x a m i (144-145)*



4) Los **tresillos** p m p - p a i - m i i - a i i (142-146-147)

4) *Triplets: p m p - p a i - m i i - a i i (142-146-147)*



Como podemos apreciar en los ejemplos arriba descritos, el rasgueado tiene su propia sonoridad musical.

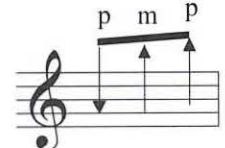
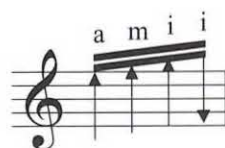
Por lo que una fórmula así descrita  $\uparrow\uparrow\uparrow\uparrow\downarrow$  debe tocarse como un cinquillo musical, igual por lo que respecta a la semicorchea y los tresillos.

Las flechas en el pentagrama tienen la misma función de las notas.

*We can see in the above examples that the rasgueado has its own particular musical sound.*

Therefore, a pattern indicated as  $\uparrow\uparrow\uparrow\uparrow\downarrow$  should be played as a musical quintuplet. The same is true for triplets and sixteenths.

*The arrows on the pentagram have the same function as notes..*



Es mejor ejercitarse lentamente dedo a dedo para conseguir el control y el equilibrio necesario para una buena ejecución a cualquier velocidad.

Para terminar se puede seguir el rasgueado con el dedo índice (*i*), el cinquillo *x a m i i* y la semicorchea *a m i i* en dos modos esenciales:

*It is best to practice slowly one finger at a time to gain the control and balance needed for good results at any speed. You can play the rasgueado with the index finger (i), quintuplet (x a m i i) and sixteenths (a m i i) in two basic ways:*

1) Empezando con los dedos de la mano derecha simplemente plegados sobre sí mismos para obtener sonoridades más dulces (**rasgueados abiertos**).

*1) Starting with the right-hand fingers simply folded inward to get a more mellow sound (open rasgueado).*

2) Ahora los dedos *i m a* se lanzan con la ayuda del pulgar.

*2) Now fling the i m a fingers open with the aid of the thumb.*

Durante el estudio se aconseja el uso del metrónomo, empezando con una velocidad lenta y aumentándola progresivamente.

*It is a good idea to use the metronome when practicing, starting at slow speed and increasing gradually.*

Examinamos los siguientes puntos:

*Let's look at the following points:*

## I) TIPOS DE RASGUEADOS

*Types of rasgueados*

## II) ESTUDIO BÁSICO

*Basic study*

## III) EJERCICIOS CON SEMICORCHEAS, CINQUILLOS Y TRESILLOS

*Exercise with sixteenths, quintuplets and triplets*

## IV) EJERCICIOS EN COMPAS\* DE 12/4 CON DISTINTAS DIGITACIONSES

*Exercise in 12/4 compas\* (time) with different fingerings*

## V) EJERCICIOS VARIOS

*Miscellaneous exercises*

\*Termino usado en la música flamenca para indicar la medida rítmica.

\*Compas is the Spanish word for meter and time signature.

*In flamenco it also refers to the rhythmic cycle of a flamenco style.*

## I) TIPOS DE RASGUEADOS

### I) TYPES OF RASGUEADOS

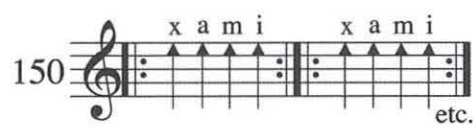
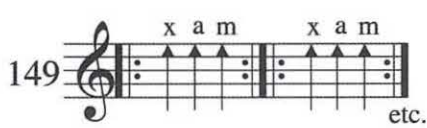
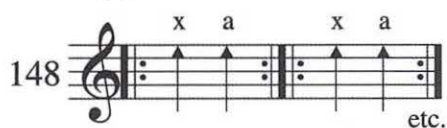
## II) ESTUDIO BÁSICO

### II) BASIC STUDY



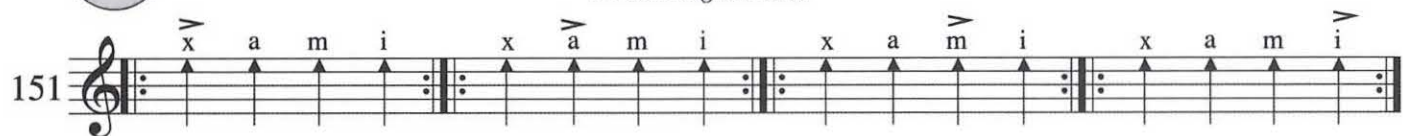
pista  
track 62

Para la mano izquierda se puede usar cualquier acorde  
*The left hand may play any chord.*



pista  
track 63

Estudio con acentuación  
*Practicing accents*

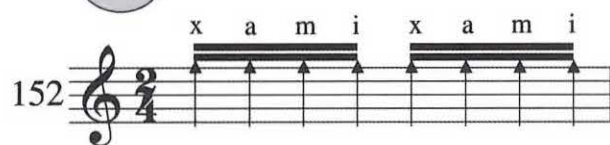


## III) EJERCICIOS CON SEMICORCHEAS, CINQUILLOS Y TRESILLOS

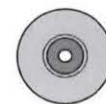
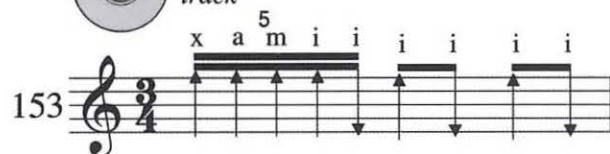
### III) STUDY WITH SIXTEENTHS, QUINTUPLETS AND TRIPLETS



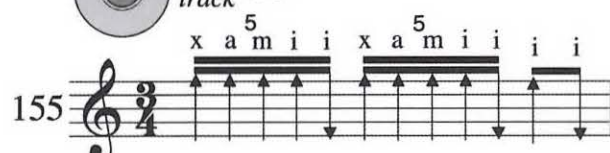
pista  
track 64



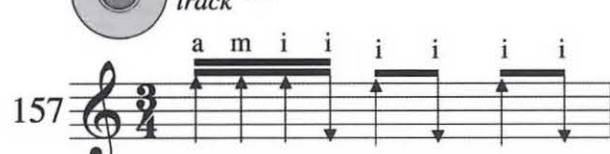
pista  
track 65



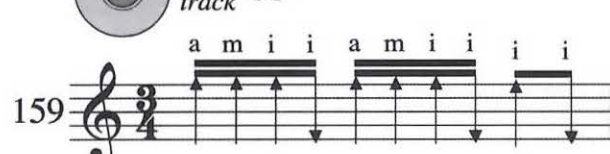
pista  
track 66



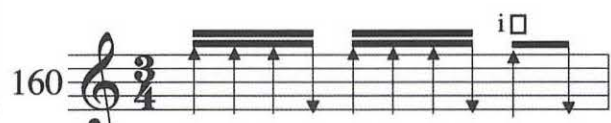
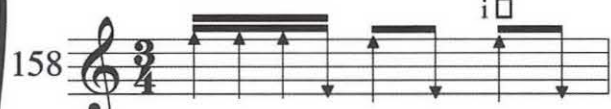
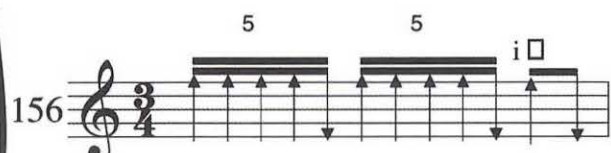
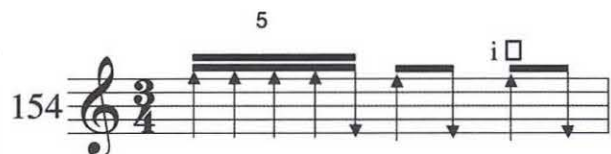
pista  
track 67



pista  
track 68



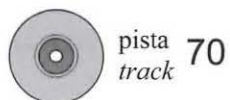
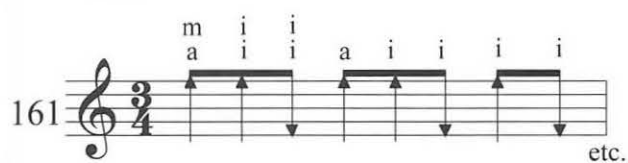
Con Golpe  
*With finger  
taps*



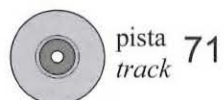
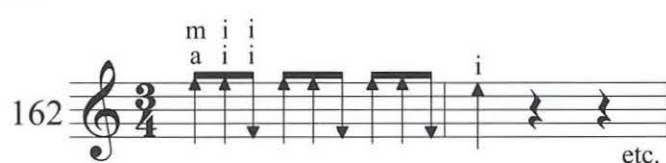




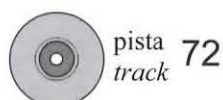
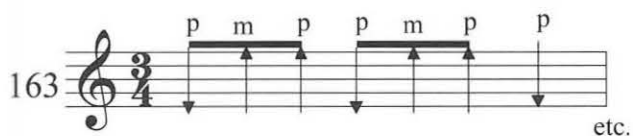
pista 69  
track



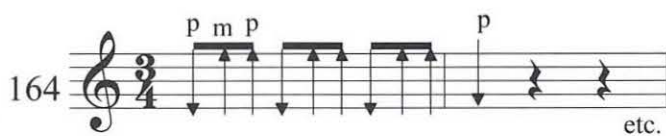
pista 70  
track



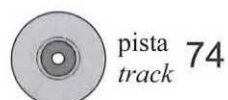
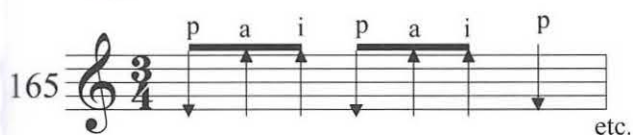
pista 71  
track



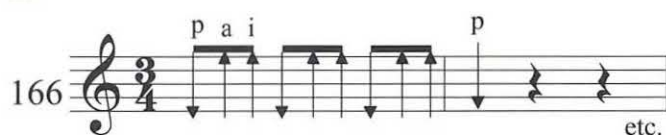
pista 72  
track



pista 73  
track



pista 74  
track



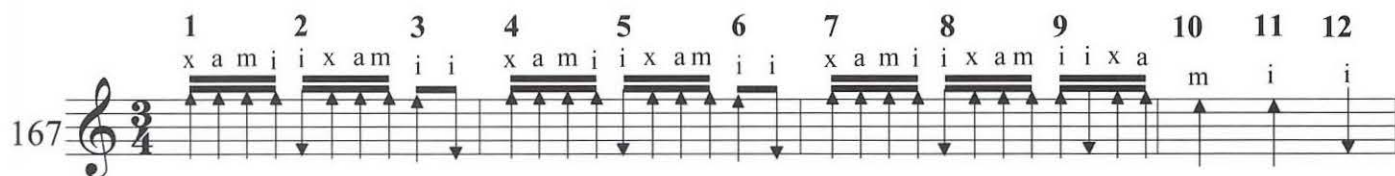
#### IV) EJERCICIOS EN COMPÁS DE 12/4 CON DISTINTAS DIGITACIONES

##### IV) RASGUEADO EXERCISE IN 12/4 TIME WITH DIFFERENT FINGERINGS



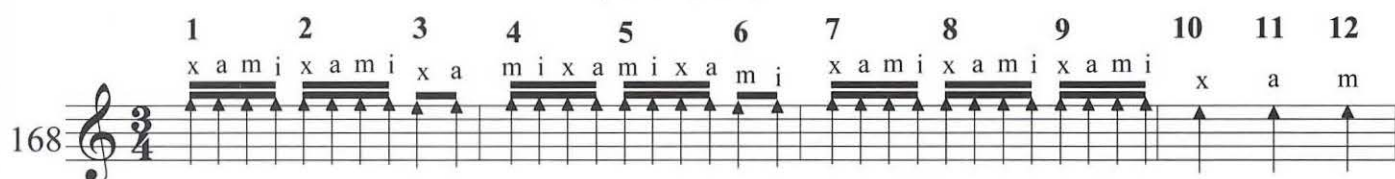
pista 75  
track

digitación  
fingering x, a, m, i, i.  $\left. \begin{array}{c} \uparrow \uparrow \uparrow \uparrow \downarrow \end{array} \right\}$



pista 76  
track

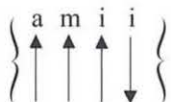
digitación  
fingering x, a, m, i.  $\left. \begin{array}{c} \uparrow \uparrow \uparrow \uparrow \end{array} \right\}$





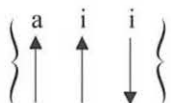
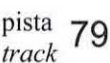
digitación  
*fingering*

a, m, i, i.

[illegible]

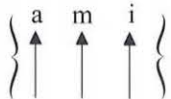
digitación  
*fingering*

m, i, i.  
a, i, i.

[illegible]

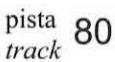
digitación  
*fingering*

a, m, i.

[illegible]

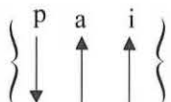
**Importante:** Practicar con la siguiente digitación

*Important: Practice with the following fingering also.*



digitación  
*fingering*

p, a, i.



172

1 2 3 4 5 6 7 8 9 10 11 12

p a i p a i P a i p a i p a

## V) EJERCICIOS VARIOS

### V) MISCELLANEOUS EXERCISES



pista  
track 81

173



pista  
track 82

174



pista  
track 83

175



pista  
track 84

176





pista **85**  
track

177

6 P a i P a i P

6 P a i P a i P

6 P a i P a i P

6 P a i P a i P


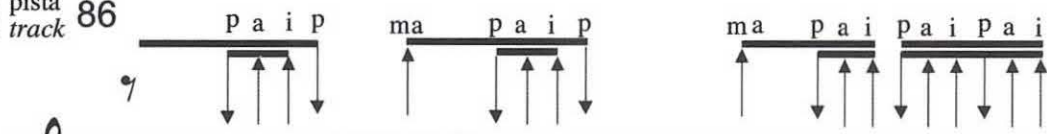
0 1 2

0 1 2

0 1 2

0 1 2

pista 86  
track


 pista **86** track  
 178  


pista 87  
track

179

0 1 2 3

0 1 2 3

0 1 2 3

0 1 2 3



pista 88  
track

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice. The guitar part is in the key of D major (indicated by two sharps) and is written in the treble clef. It features a capo on the first fret, which is indicated by a bracket labeled "6" above the first measure. The guitar part consists of a series of chords and single notes, with a melodic line that is repeated throughout the piece. The vocal part is written in the treble clef and is in the key of D major. It features a melodic line that is repeated throughout the piece. The score is divided into four measures, each with a different key signature (D major, B minor, D major, and B minor). The guitar part is written in the treble clef, and the vocal part is written in the treble clef. The score is divided into four measures, each with a different key signature (D major, B minor, D major, and B minor).

pista *track* 89[illegible]


## 6) GOLPE


### 6) FINGER TAPS

La técnica del golpe consiste en una percusión obtenida golpeando con algunos dedos de la mano derecha sobre la tapa de la guitarra.

Este movimiento puede ser efectuado solo o combinándolo con notas o acordes. Veamos las distintas posibilidades en los ejemplos abajo descritos

*Finger taps are percussive tapping of the fingers of the right hand on the guitar's soundboard. A finger tap can be done alone or in combination with notes or chords on any of the strings. The following examples show the various possibilities:*

 pista track 90  
182





El golpe descrito normalmente se ejecuta con el dedo anular (a).  
*This drawing indicates a tap with the ring finger (a).*

 pista track 91  
183





Golpe con el dedo anular, combinado con las notas, en este caso en MI, ejecutado con el dedo pulgar.  
*A tap with the ring finger combined with a note; E is played with the thumb.*

 pista track 92  
184





Golpe con el dedo anular, combinado con el acorde, en este caso en MI, ejecutado con el dedo pulgar.  
*A tap with the ring finger combined with a chord; E is played with the thumb.*

 pista track 93  
185



Golpe con el dedo anular, combinado con el acorde, en este caso en Do, ejecutado con el índice.  
*A tap with the ring finger combined with a chord; C is played with the index finger.*

 pista track 94  
186





El golpe Δ descrito se ejecuta con el dedo medio (o índice) en correspondencia con la sexta cuerda  
*The tap (Δ) indicated by the triangle is done with the middle (or index) finger next to the sixth string.*

 pista track 95  
187



Golpe con el dedo anular antes del acorde.  
*Tap with the ring finger before the chord.*

 pista track 96  
188



Golpe con el dedo anular después del acorde.  
*Tap with the ring finger after the chord.*

# EJERCICIOS CON EL GOLPE

## FINGER TAPPING EXERCISES



pista  
track 97

189

MI (E) FA (F)



pista  
track 98

190

MI (E) FA (F)



pista  
track 98

191

MI (E)



pista  
track 98

192

etc.



# LIGADOS CON ABERTURA DE LOS DEDOS DE LA MANO IZQUIERDA

## SLURS WITH OPEN LEFT-HAND FINGERS

193  
a

Ejercitar las digitaciones siguientes de la mano izquierda utilizando el mismo modelo 193a

Practice the following left-hand fingerings with the pattern in 193a

b c d e f

g h i l m n

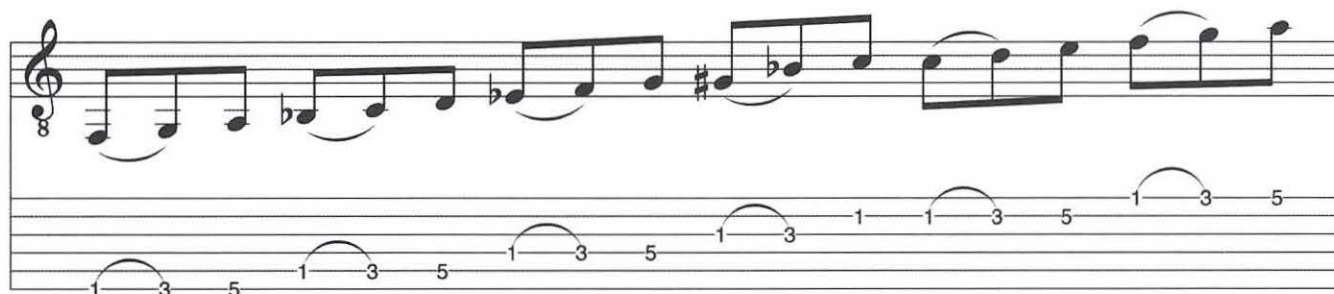
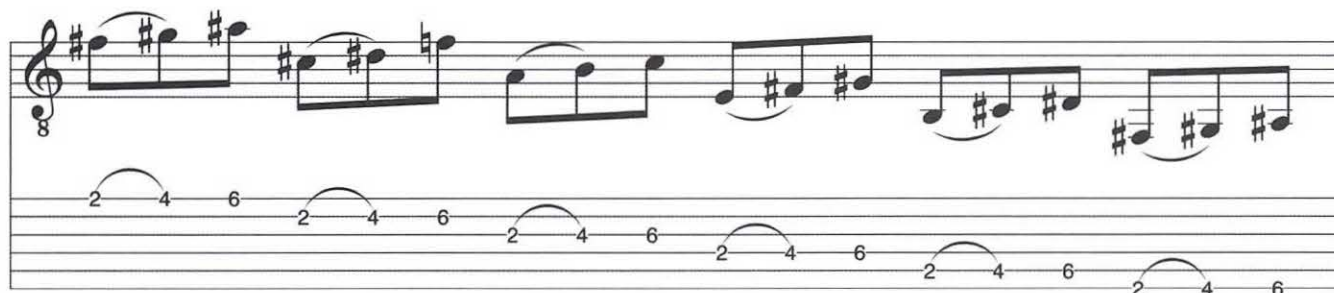
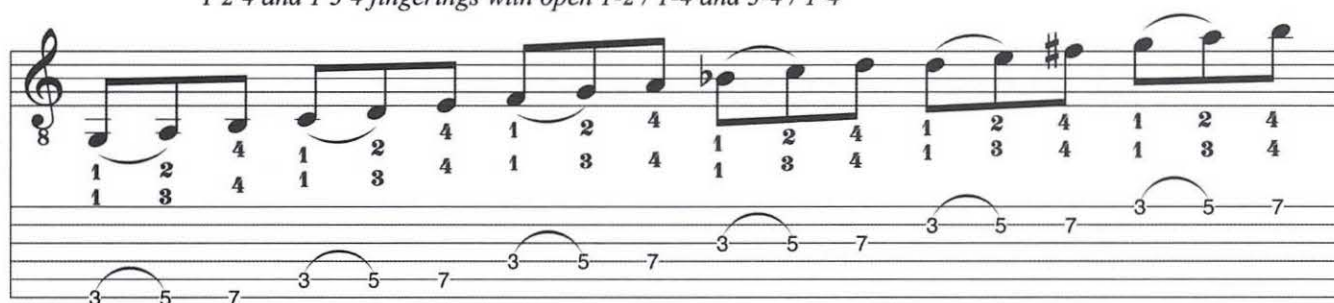
o p q r s t

Digitaciones 1 2 4 y 1 3 4 con abertura 1 - 2 / 1 - 4 y 3 - 4 / 1 - 4

1 2 4 and 1 3 4 fingerings with open 1-2 / 1-4 and 3-4 / 1-4

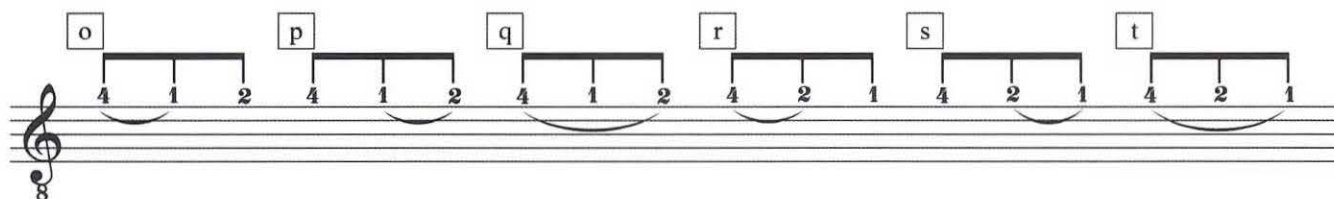
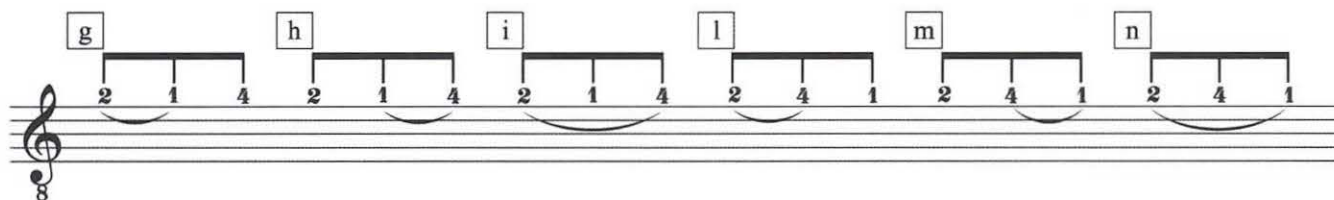
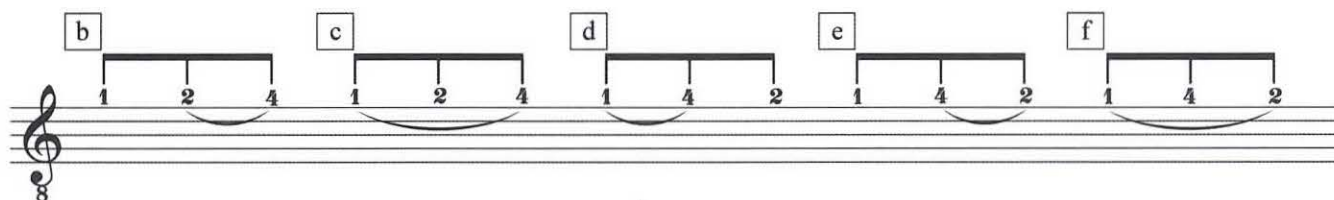
194

a

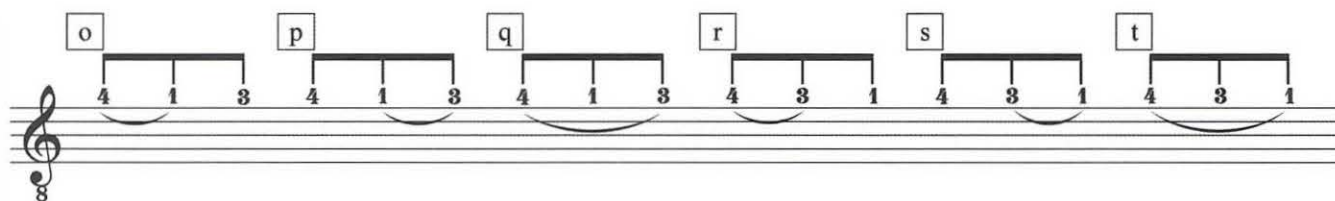
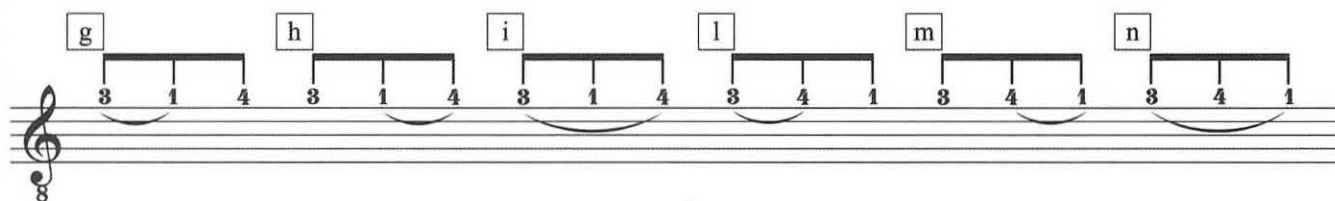
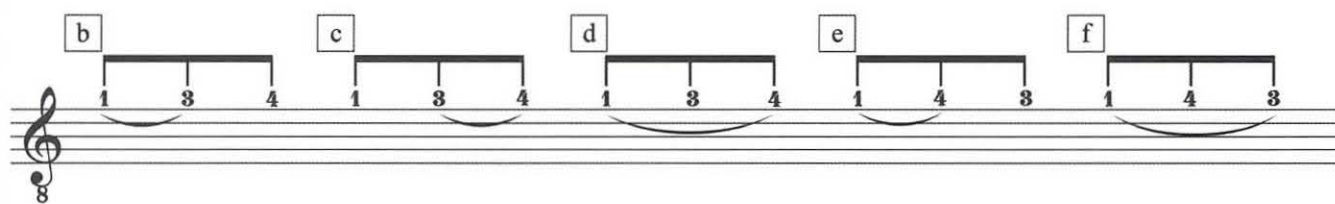


Ejercitar las digitaciones siguientes de la mano izquierda utilizando el mismo modelo 194a

Practice the following left-hand fingerings with the pattern in 194a



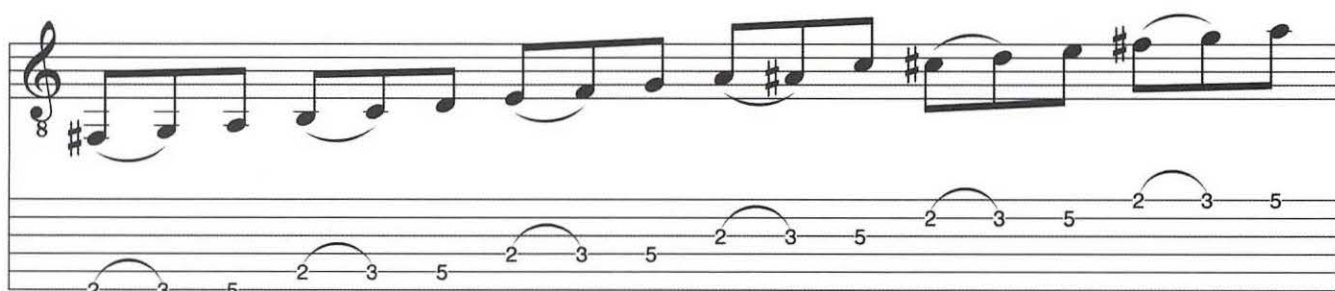
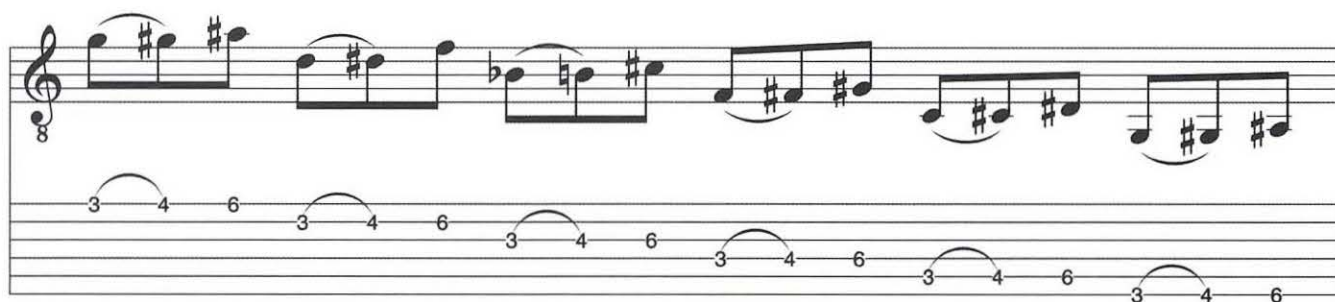
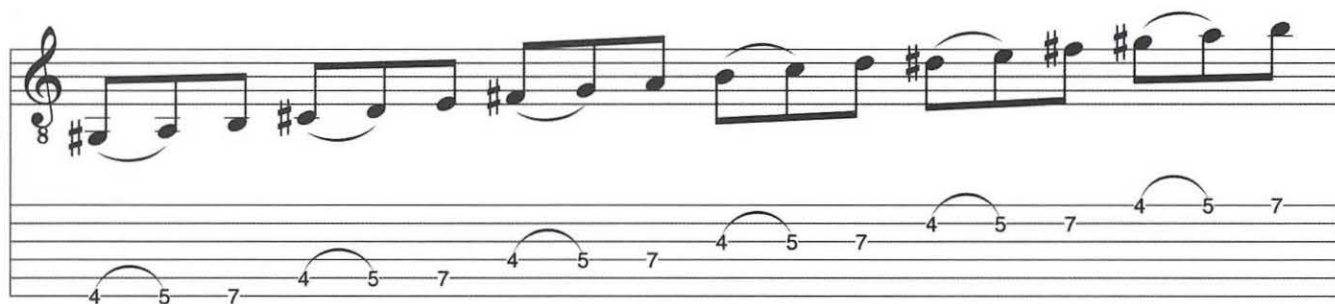
Ejercitar las digitaciones siguientes de la mano izquierda utilizando el mismo modelo 194a  
*Practice the following left-hand fingerings with the pattern in 194a*



Digitaciones 2 3 4 con abertura 3 - 4 y 2 - 4  
*2 3 4 fingerings with open 3-4 and 2-4*

195

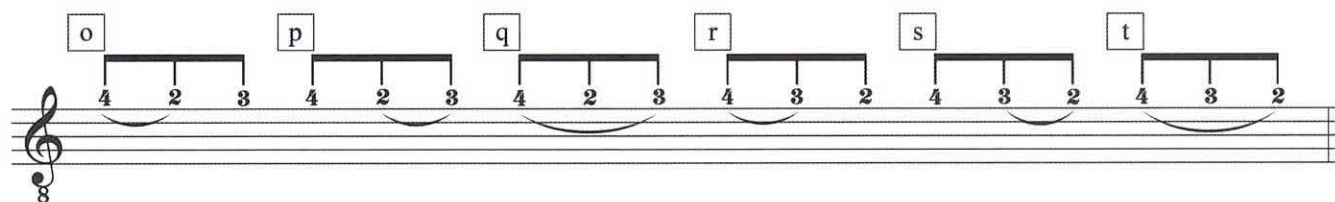
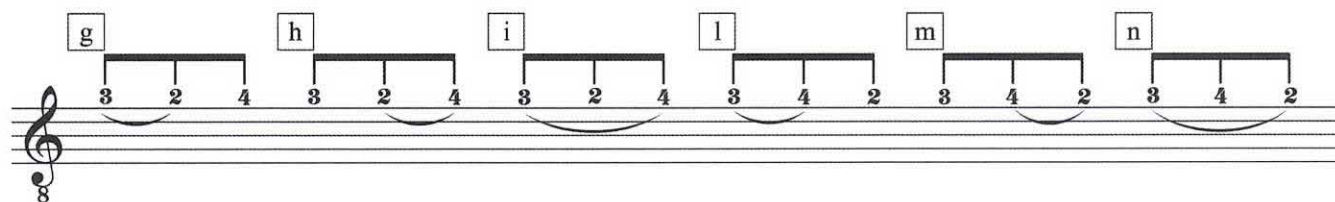
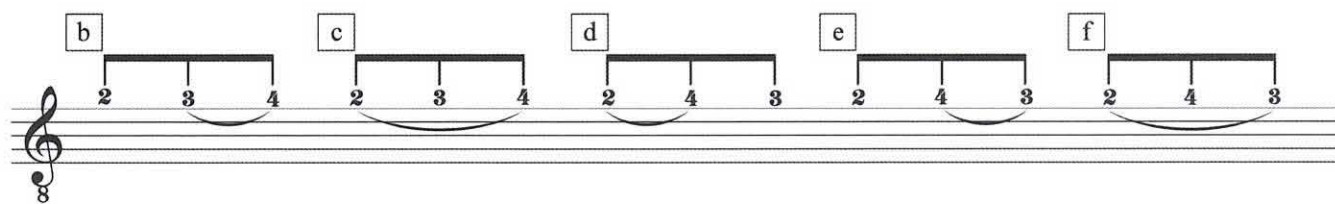
a





Ejercitar las digitaciones siguientes de la mano izquierda utilizando el mismo modelo 195a

*Practice the following left-hand fingerings with the pattern in 195a*





toque  
track 99

## EI MARTILLO

Estudio de pulgar  
Thumb study

Juan Lorenzo

Sheet music for "EI MARTILLO" (Thumb study) by Juan Lorenzo, track 99. The music is written for guitar, featuring a treble clef and a 3/4 time signature. The piece consists of five systems of music, each with a melodic line and a bass line. The first system includes a key signature change to one sharp (F#) and a common time signature change to 3/4. The second system includes a key signature change to one flat (Bb) and a common time signature change to 3/4. The third system includes a key signature change to one sharp (F#) and a common time signature change to 3/4. The fourth system includes a key signature change to one flat (Bb) and a common time signature change to 3/4. The fifth system includes a key signature change to one sharp (F#) and a common time signature change to 3/4. The music is characterized by complex rhythmic patterns and fingerings, including triplets and sixteenth notes. The bass line often features a steady eighth-note or sixteenth-note pattern, providing a rhythmic foundation for the melodic line. The piece concludes with a final cadence in the fifth system.

System 1: Treble clef, 3/4 time. Key signature: one sharp (F#). Melodic line: 3 2 1. Bass line: 3 2 1, 0 0 2 3, 0 2 3, 2 0 3, 0 2 3, 1 3 1 0, 2 1 3 2 1.

System 2: Treble clef, 3/4 time. Key signature: one flat (Bb). Melodic line: 4 3 2 1. Bass line: 0 0 2 3, 0 2 3, 0 2 3, 0 3 2, 1 2 3, 0 2 0 1 0, 3 1 0 2.

System 3: Treble clef, 3/4 time. Key signature: one sharp (F#). Melodic line: 4 1 0 2 0. Bass line: 0 1 3, 0 1 0, 3 1 0, 2 0 3, 0 2 3, 4 5, 2 3 2, 0 2 3 1.

System 4: Treble clef, 3/4 time. Key signature: one flat (Bb). Melodic line: 2 4 3 2 1 3 2. Bass line: 0 2 4, 2 2 4, 2 1 2, 0 2 0 1 0 1 0 1 3 0.

System 5: Treble clef, 3/4 time. Key signature: one sharp (F#). Melodic line: 4 3 1 3 2 4 1 2 3 4 1 2. Bass line: 6 5 3, 5 4 6 3 4, 6 2 3, 4 5 1 0 0 1 4 2 5 3 6 4.

12

1 4 1 4 1 4 1 2 1 2 3 4 1 3 2 4 1 3 4 1 2

2 5 3 6 4 7 5 6 7 4 5 5 1 3 4 3 0 1 2 1

14

1 2 4 1 2 3 1 2 3 4 2 1 0 2 2 1 3 0

3 4 6 4 1 2 2 0 1 2 1 2 3 2 3 1 0 2 0 7 6 7 0

16

CV

1 3 0 0 3 1 1 4 1 4 3 2 1 4 4 3 2 1

6 7 0 0 7 5 5 7 5 5 5 10 9 7 8 10 7 8 7 5 6 8 7 5 6

18

CIV

4 3 2 1 4 4 3 2 1 4 4 3 2 1

8 5 6 5 7 4 5 4 7 5 5 7 5 5 5 4 3 5 0 7 5 5 5 5 4 3 5

20

CI

3 1 3 1 1 0 0 3 1 0 2 1 3 2 0 3 2 0 4 2 4 1 2 4 1

3 2 1 3 1 1 0 0 3 1 0 2 1 3 2 0 3 2 0 4 0 2 4 1 0





pista  
track 99

## PASEO

Estudio de picado  
*Picado study*

Juan Lorenzo

CV  
a m i C III

1

0 5 5 8 5 5 7 5 1 5 4 4 3 5 4 5 4 5

0 0 3

6

a m i

p p p p

3 2 0 3 2 1 2 0 1 2 0 0 0 1 3 0 4 3 0

2 3 0 2 3

10

CV C IX C X

a m i

p p

4 5 7 5 4 7 5 8 5 5 7 5 12 10 9 12 10 13 10 10

0 5

14

m i m i

p

12 10 11 10 11 9 7 10 7 9 6 7 4 6 3 5 1 0 2 3 1 0

0 2

18 C III

5 3 5 3 0 1 3 1 0 1 0 3 5 3 1 3 1 0 1 0 2 4 2

3 3 0 3 2 0 3 2 0

22 i m i m i m

0 1 1 1 0 0 0 3 3 3 0 0 0 5 5 5 0 0 0 6 6 6 0 0 0

3 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

27

8 8 8 0 0 0 1 0 0 0 2 0 2 0 3 0 2 3 0 2 0 3 0 2 3 0 2

3 3 3 0 0 0 3 2 0 2 0 3 0 2 3 0 2 3 0 2 3 0 2

32 i m

3 0 1 1 1 1 3 1 0 0 0 0 1 0 3 3 3 3 0 3 1 0 2 3

3 0 3 2 3 1 0 2 3 3 0 3 1 0 2 3 3 0 3 1 0 2 3

[illegible][illegible]

47

The musical score for Exercise 47 is written on a treble clef staff. The melody consists of eighth and sixteenth notes. The bass line is written on a bass clef staff and consists of eighth notes. The exercise is divided into four measures.

Measure 1: Treble clef staff has a melody starting on G4, moving up to A4, B4, C5, D5, E5, F5, G5. Bass clef staff has a bass line starting on G3, moving up to A3, B3, C4, D4, E4, F4, G4.

Measure 2: Treble clef staff has a melody starting on G4, moving up to A4, B4, C5, D5, E5, F5, G5. Bass clef staff has a bass line starting on G3, moving up to A3, B3, C4, D4, E4, F4, G4.

Measure 3: Treble clef staff has a melody starting on G4, moving up to A4, B4, C5, D5, E5, F5, G5. Bass clef staff has a bass line starting on G3, moving up to A3, B3, C4, D4, E4, F4, G4.

Measure 4: Treble clef staff has a melody starting on G4, moving up to A4, B4, C5, D5, E5, F5, G5. Bass clef staff has a bass line starting on G3, moving up to A3, B3, C4, D4, E4, F4, G4.

52

1 3 4 1 2 4 1 2 4 1 3 4 2 4 1 2 4 1 2 4 1 2 4 2 1 4

3 5 7 4 5 7 5 6 8 5 7 8 5 7 4 5 7 5 6 8 5 7 8 10 8 7 8 7 10 7



57

10 8 10 8 6 8 | 6 5 6 5 7 5 | 7 5 7 5 4 5 | 4 7 4 7 5 7 | 5 3 5 3 7 3

62

7 5 7 5 3 5 | 3 7 3 7 5 7 | 3 2 5 3 2 5 | 3 2 5 3 2 5 | 3 2 5 3 2 5

67

3 2 5 4 2 5 | 4 8 8 8 7 5 | 8 6 5 7 5 4 2 | 5 3 2 5 2 0 3 0

72

3 2 3 3 2 3 | 2 0 2 2 0 2 | 0 1 0 0 1 0 | 1 0 1 1 1 1 | 1 0 1 1 0 1

77

The musical score for exercise 77 is written on a single staff with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff with eighth and quarter notes, and the bass line is written on a single staff with quarter and eighth notes. The exercise is divided into four measures, each with a repeat sign at the end.

Measure 1: Treble clef, key signature of one flat, 4/4 time. The melody consists of eighth notes: i, m, i, m, i, m. The bass line consists of quarter notes: 0, 0, 0, 0.

Measure 2: Treble clef, key signature of one flat, 4/4 time. The melody consists of eighth notes: i, m, i, m, i, m. The bass line consists of quarter notes: 0, 0, 0, 0.

Measure 3: Treble clef, key signature of one flat, 4/4 time. The melody consists of eighth notes: i, m, i, m, i, m. The bass line consists of quarter notes: 0, 2, 0, 0, 2, 0.

Measure 4: Treble clef, key signature of one flat, 4/4 time. The melody consists of eighth notes: i, m, i, m, i, m. The bass line consists of quarter notes: 2, 2, 2, 2, 2, 2.

[illegible]

Measure 85 features a treble clef staff with a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4, and finally B3. The bass staff shows a complex fingering pattern: 0-1-3-0-1-3-1-1-1-3-0-1-3-1-0-1-3-0-1-0. Above the treble staff, there are two dynamic markings: 'P' (Piano) at the beginning of the measure and 'm i' (mezzo-forte) above the first note of the second half.

89

3 0 1 3 0 3 1 2 0 1 3 1 0 0 2 0 1 0 2 3 0 2 0 2

93

0 2 3 0 2 0 | 3 0 2 3 0 3 | 2 3 0 2 3 2 | 0 2 3 0 2 0

97

3 5 2 3 5 2 | 4 5 7 5 6 8 | 5 7 8 7 8 7 | 5 7 5 3 5 3

101

1 3 1 0 1 0 | 3 5 3 1 3 1 | 0 1 0 2 4 2 | 0

105

3 0 2 3 0 2 | 3 0 2 0 1 3 | 0 1 3 1 0 3 | 0 1 0 3





## VIRTUOSO

Estudio de arpeggio / picado  
*Picado-arpeggio study*

Juan Lorenzo

p a m i p i m a i m i m

0 1 2 2 2 1 0 0 0 0 0 4 3 4 0 4 3 4 4 4 4 4

CV C VII

5 5 5 5 5 5 5 7 9 7 9 7 7 7 7 7 8 10 9 7 9 10 8 8 8 8 8

C IV

7 6 7 6 7 6 7 7 7 7 7 7 4 5 4 0 4 5 4 4 4 4 4 0 0 1 1 0 0 0 0 0

## C II

## C V

[illegible]

## CV

[illegible]

## C II

21

C III C I

24

CV

27

29

i m i m





# PICANDO

Juan Lorenzo

Ejercitarse con las siguientes digitaciones

Practice using the following fingerings:

i m, m a, i a / m i, a m, a i

MI (E)

MI (E) C II

C V C IV C III C II

C II D.C.

MIm (Em)

The image shows two musical exercises, C II and C VII, on a grand staff. Exercise C II is in G major (one sharp) and 4/4 time. It features a treble clef and a key signature of one sharp. The melody is written on the upper staff, and the bass line is on the lower staff. The melody consists of eighth notes: G4 (i), A4 (m), B4 (i), C5 (m), D5 (i), E5 (m). The bass line consists of quarter notes: G3 (0), B2 (4), D3 (1), F#3 (3), A2 (2), G2 (1), F#2 (2). Exercise C VII is in G major and 4/4 time. It features a treble clef and a key signature of one sharp. The melody is written on the upper staff, and the bass line is on the lower staff. The melody consists of eighth notes: G4 (i), A4 (m), B4 (i), C5 (m), D5 (i), E5 (m). The bass line consists of quarter notes: G3 (1), B2 (3), D3 (4), F#3 (2), A2 (1), G2 (4). Both exercises include a double bar line at the end of the first measure.





II

m i a m i a m i a m i a m i a m i a m

0 1 0 2 3 0 1 0 3 1 3 3 3



## JUAN LORENZO

Nacido en Italia, de origen español. Ha alcanzado, por méritos propios, un lugar privilegiado en el panorama flamenco europeo. Completó sus estudios musicales en Sevilla con Mario Escudero y Miguel Pérez, tocando también en los tablaos más selectos de la ciudad.



Born in Italy of Spanish parents. By his own merits he has earned a privileged place on the European flamenco scene. He studied music in Sevilla under Mario Escudero and Miguel Pérez and played in the city's most select 'tablaos'.

En 1996 fundó su propia compañía llamada "Flamenco Libre" ofreciendo giras por Italia, España, Francia, Inglaterra, Alemania, Suiza y Túnez. Ha formado dúo con el guitarrista clásico Flavio Sala y ha tocado con orquestas de Europa, Estados Unidos y Rusia. Intervino en la grabación del vídeo "La Feria de Abril" con la Fundación Cristina Heeren de Sevilla.

In 1996, Juan Lorenzo founded his own flamenco company, called 'Flamenco Libre', and has toured Italy, Spain, France, England, Germany, Switzerland, and Tunisia. He has played together with classical guitarist Flavio Sala and with orchestras in

Europe, the United States and Russia. He took part in recording a video entitled 'La Feria de Abril' with the Cristina Heeren Foundation of Sevilla.

En su extensa carrera profesional ha colaborado con prestigiosos artistas internacionales como Víctor Monge "Serranito", José Luis Postigo, Merengue de Córdoba, Oscar Herrero, José de la Tomasa, José Greco, Antonio Márquez, Andrea Bocelli, M. Reyes de "Gipsy Kings", Al di Meola...

In his extensive career he has collaborated with prestigious international artists like Víctor Monge 'Serranito', José Luis Postigo, Merengue de Córdoba, Oscar Herrero, José de la Tomasa, José Greco, Antonio Márquez, Andrea Bocelli, M. Reyes of the 'Gipsy Kings', Al di Meola and others.

Interesado por la enseñanza del flamenco, ha escrito numerosos ensayos, libros y métodos. Se ha convertido en uno de los profesores de guitarra flamenca más solicitados dentro y fuera de Italia.

His interest in teaching flamenco has led him to write numerous essays, books and methods, and he has become one of the most sought-after flamenco guitar teachers in Italy and elsewhere.

**Nuevo y completo trabajo pedagógico** especialmente indicado **para la práctica y desarrollo de la técnica de la guitarra flamenca**: rasgueados, alzapúa, trémolo, picado, golpe... **Recomendado** como método de estudio **imprescindible para la formación del guitarrista flamenco**.

**A new and complete series of exercises** especially designed **for practicing and developing flamenco guitar technique**: rasgueados, alzapúa, trémolo, picado, finger tapping, etc. **Essential for the flamenco guitarist's training**.

**La guitarra flamenca** se identifica por un **sonido característico** debido básicamente a su **particular técnica**, por lo que en este libro se recoge una **amplia selección de ejercicios progresivos** que permitirán al alumno **un eficaz y gradual aprendizaje** consiguiendo alcanzar, con el entrenamiento, **una mejor preparación y destreza para abordar con éxito el toque flamenco**.

**The characteristic sound of flamenco guitar music is the result of its particular technique**. This book contains **a wide selection of progressive exercises** to help the student **advance gradually and effectively** along the road **to becoming a skilled, successful flamenco guitar player**.

Como **complemento esencial** a los ejercicios **se ofrece al estudiante un disco** adjunto para **escuchar todos los estudios a una velocidad más lenta**.

The book comes with a CD so **the student can hear all the exercises played at slow speed**.



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